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# COUNTRY LIFE



THE LAVINGTON PARK ESTATE, SUSSEX



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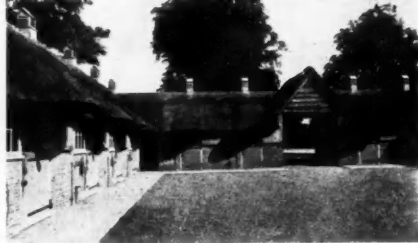
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South Front.



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GOOD GARAGE AND STABLING ACCOMMODATION AND THREE COTTAGES.



#### THE GARDENS AND GROUNDS

are of real beauty and great variety. They include HARD AND GRASS TENNIS COURTS AND SQUASH COURT, WIDE TERRACE with private access to the seashore and extensive bathing facilities.

The property is within easy reach of a main line station.

Apply, HAMPTON & SONS, 6, Arlington Street, St. James's, S.W.1. (E.45,736.)

Offices: 6, ARLINGTON STREET, ST. JAMES'S, S.W.1



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MEMBERS OF THE CHARTERED SURVEYORS' AND AUCTIONEERS' INSTITUTES.

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**DORSET** borders, amidst well-wooded, unspoilt surroundings.

### A BEAUTIFUL OLD ELIZABETHAN RESIDENCE

Of great historical and architectural interest.

Up-to-date with electric light, central heating, etc.

Five reception rooms, thirteen bed and dressing rooms, four bathrooms. Good offices.

Finely-timbered, Old-World Grounds



STABLING FOR SEVEN.

GARAGE FOR FOUR CARS.

**TWO MILES OF GOOD**

**TROUT FISHING**

TO BE LET FURNISHED.

By OSBORN & MERCER (c. 454.)

Inspected and recommended.

### CHILTERN HILLS

In unspoilt surroundings with fine panoramic views.



DELIGHTFUL COUNTRY RESIDENCE.

Approached by a carriage drive with Lodge at entrance. Lounge hall, three reception, eight bedrooms, bathroom; modern conveniences.

Stabling. Garage. Nicely timbered Gardens.

With hard tennis court; paddock and woodland.

**FOR SALE WITH 20 ACRES**

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#### Outstanding Small Tudor House

occupying a delightful situation, close to Common lands, about an hour from Town, approached by a long carriage drive, and containing three reception rooms, seven bedrooms, three bathrooms, good offices. Labour-saving. Main services.

Central heating.

Garage, old barn, and other useful buildings.

**PICTURESQUE GARDENS**

etc., of several acres, surrounded by land which cannot be built over.

FOR SALE Privately by Messrs. OSBORN & MERCER.

EARLY SALE DESIRED.

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A Delightful Small Hunting Box, dating back several Centuries.



Three reception, six bedrooms, bathroom. Electric light. Company's water.

Good range of Stabling.

**TWO COTTAGES.**

**Gardens of Exceptional Beauty.**

Meadowland, etc., in all about

**15 Acres**

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With fine views to the South Downs.

MODERN CHARACTER HOUSE.



Designed by well-known architect; up-to-date and labour-saving, with central heating, Company's water and Electricity.

Three reception, seven bedrooms, two bathrooms

**Delightful Terraced Gardens and Woodland.**

**10 ACRES.**

For Sale by OSBORN & MERCER. (16,577.)

Exceptional Bargain.

**ONLY £1,800**

1 1/4 hours from Town. Splendidly placed for Hunting with the

### BICESTER HUNT

Old half-timbered Residence, in capital order and up-to-date, with main services, central heating, etc. Panelled hall, three reception, twelve bedrooms, three bathrooms. Good Stabling. Garage. Pleasant Gardens of 1 1/2 ACRES.

Cottage and paddock available if required.

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To be Sold privately.

#### A FINE OLD PERIOD HOUSE

dating from the XVIIIth Century. Situate in a favourite district, under an hour from London. It is approached by a long carriage drive with Lodge at entrance, and stands on light soil. It contains a dozen bedrooms, and has modern conveniences.

Garage and Stabling. Matured Grounds.

**PARKLANDS OF NEARLY 50 ACRES**

Agents, Messrs. OSBORN & MERCER.

### NORTH HEREFORDSHIRE

Within easy reach of Ludlow and Tenbury.

#### This Fine Stone-built Character House

Well-placed on a southern slope amidst parklike surroundings, approached by a carriage drive.

Lounge hall, four reception, thirteen bedrooms, three bathrooms, excellent domestic offices.

STABLING.

GARAGES.

**TWO COTTAGES.**

#### Beautiful Gardens

Finely timbered and including Alpine garden. Capital Pasture.



**FOR SALE WITH 100 ACRES**

Full particulars of this outstanding property of Messrs. OSBORN & MERCER. (16,320.)

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## GEORGE TROLLOPE & SONS

(ESTABLISHED 1778)

25, MOUNT STREET, GROSVENOR SQUARE, W.1

And at  
Robert Place, Eaton Sq.  
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45, Parliament St.,  
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BY ORDER OF SIR STEPHEN DEMETRIADI, K.B.E.

ONE OF THE MOST BEAUTIFUL ESTATES IN UNSPOILED SUSSEX

45 MINUTES' FREQUENT TRAIN SERVICE FROM THE WEST END OR CITY.

### "THE GOTE" ESTATE, SUSSEX

(250FT. ABOVE SEA LEVEL.)

150 TO 450 ACRES PASTURELAND

ON THE LEWES-DITCHLING ROAD.

FIVE MILES LEWES.

EIGHT MILES HAYWARDS HEATH.



"THE GOTE" IS A WONDERFUL OLD FLINT-BUILT RESIDENCE

WHICH HAS

BEEN MODERNISED AND RECONSTRUCTED WITH METICULOUS THOROUGHNESS

In accordance with the most up-to-date ideas of comfort and convenience, at the same time retaining the atmosphere of aesthetic fitness.

*Minimum of staff required.*

Twelve to fourteen bedrooms (could be increased by three to four more at very small cost), hot and cold water in every room, seven bathrooms. Main water and electric light, central heating throughout; all floors, doors and timbering of natural oak; old brick fireplaces.

GARAGES FOR FIVE CARS.

EXCELLENT STABLING.

GARDENER'S COTTAGE WITH BATHROOM.

UNUSUAL GROUNDS WITH STREAM, TROUT AND SWIMMING POOLS

INCLUDED IS

### "STREAT HILL FARM" AND HOLIDAY BUNGALOW

(725FT. ABOVE SEA LEVEL.)

IN AN UNRIVALLED POSITION ON THE SOUTH DOWNS, COMMANDING A MAGNIFICENT PANORAMA EMBRACING THE GREATER PART OF SUSSEX TO THE CHANNEL



NO OTHER HOUSE ON THE DOWNS CAN BE BUILT AT THIS ALTITUDE UNDER THE PROPOSED SCHEME OF TOWN PLANNING.

PRIVATE LANDING GROUND FOR AEROPLANES BOTH AT "THE GOTE" AND ON "STREAT HILL FARM."



"STREAT HILL FARM" COMPRISES 300 ACRES OF THE SOUTH DOWNS, ON THE CREST OF WHICH IS THE BUNGALOW

Containing eight bedrooms, three bathrooms. Pumped water and central heating throughout. Garage. Tennis court.

SMALLER BUNGALOW containing four or five bedrooms, two bathrooms. PAIR OF COTTAGES and FARMERY

WOULD MAKE EXCELLENT TRAINING STABLES WITH GALLOPS

THE WHOLE ESTATE EXTENDS TO ABOUT 450 ACRES

PURCHASER WILL BE GIVEN THE OPPORTUNITY OF ACQUIRING THE FURNITURE.

TO BE SOLD PRIVATELY OR BY AUCTION, ON DECEMBER 2nd NEXT, AS A WHOLE OR IN TWO LOTS

Particulars of the Auctioneers,  
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and of

JOHN D. WOOD & Co., 23, Berkeley Square, W.1.  
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"Submit, London."

### AN HISTORICAL SUSSEX RESIDENCE

Only two miles from Haywards Heath Station, with its excellent service of trains to London.



**THIS WELL-PRESERVED AND BEAUTIFUL EXAMPLE OF THE ELIZABETHAN PERIOD IS WELL PLACED ON HIGH GROUND IN AN UNDULATING PARK**

FIVE RECEPTION ROOMS. BILLIARD ROOM. TWO CLOAKROOMS.  
*Tudor panelling. Open fireplaces. Old Tiled Roof.*  
TWELVE PRINCIPAL BED AND DRESSING ROOMS (including four complete Suites), SEVEN BATHROOMS.  
*Company's Electric Light and Power Main Water. Central Heating.*  
LARGE GARAGE AND STABLING. THREE COTTAGES AND CHAUFFEUR'S FLAT.  
EXTENSIVE PLEASURE GROUNDS OF A VERY BEAUTIFUL CHARACTER. GRASS AND GREEN HARD TENNIS COURTS.  
TWO WALLED KITCHEN GARDENS.

WELL TIMBERED PARKLAND WITH TWO LAKES, THE WHOLE EXTENDING TO ABOUT 193 ACRES.

**TO BE LET UNFURNISHED FOR A TERM OF YEARS**

Shooting can be had over an additional 438 acres

Illustrated particulars from the Sole Agents, CURTIS & HENSON, 5, Mount Street, W.1. (15,771.)

### Messrs. Curtis & Henson still have the following properties available for the HUNTING SEASON

**HEYTHROP AND BICESTER** (15 miles north of Oxford).—OLD MANOR HOUSE on an 800-acre Estate, having four reception rooms, eight principal bed and dressing rooms, two bathrooms, adequate staff accommodation, including servants' hall. Lovely old Gardens in keeping with the character of the Residence. Garage. Excellent stabling for eight. Moderate Rent.

**CATTISTOCK HUNT**.—Beautifully situated in parklike grounds near Dorchester. Small RESIDENCE, having three reception rooms, six bedrooms and two bathrooms (each bedroom with h. and c. water). Independent hot water and central heating. Garage and well-kept grounds. Four loose boxes and saddle room. Squash court. To Let for six months.

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**WARWICKSHIRE HUNT** (midway between Banbury and Leamington Spa).—Old stone-built MANOR HOUSE, on the outskirts of an attractive village. Nine principal bedrooms, two bathrooms, three reception rooms. Central heating; main electricity and water. Delightful grounds, easy to maintain. Garage and men's rooms. Stabling for twelve hunters. Groom's cottage. To Let Furnished or for Sale.

**OLD SURREY AND BURSTOW** (near the Ashdown Forest).—Picturesque MODERN RESIDENCE, 500ft. up, with a south-west aspect. Four reception rooms, nine principal bedrooms, three bathrooms. Excellent domestic offices. Electric light; company's water. Charming Grounds with hard tennis court. Excellent garage and stabling. A moderate rent considered. (14,810.)

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### ON A SPUR OF THE CHILTERN

Four miles from Gerrard's Cross Station, from whence London can be reached in 30 minutes.

#### IMPOSING MODERN HOUSE

built in the black-and-white Tudor style, standing 300ft. up on gravel soil.  
FIVE RECEPTION ROOMS.  
FOURTEEN BEDROOMS.  
FOUR BATHROOMS.  
*Company's Electricity. Central Heating.*  
TWO GARAGES.  
AND CHAUFFEUR'S FLAT.  
EXCELLENT COTTAGES.  
STABLING FOR EIGHT.



**Beautiful Pleasure Grounds with tennis courts and bowling green, walled fruit gardens and level pastureland bounded by the River Misbourne.**

**FOR SALE WITH 27 ACRES AT A REASONABLE FIGURE.**

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CHARTERED SURVEYORS, LAND AGENTS AND AUCTIONEERS

### BEAUTIFUL PART OF BUCKS

ABOUT 20 MILES FROM TOWN. SAND AND GRAVEL SOIL. 5 MINUTES FROM A GOLF COURSE.

### A REMARKABLE BARGAIN

#### A SPLENDIDLY BUILT HOUSE

FOURTEEN BEDROOMS.  
FOUR BATHROOMS.  
THREE RECEPTION ROOMS.  
BILLIARDS ROOM.

Main electric light, power and water.  
Central heating.  
Independent hot water.

#### IN SPLENDID ORDER THROUGHOUT



#### PICTURESQUE SECONDARY RESIDENCE

containing

EIGHT ROOMS AND BATHROOM.  
THREE OTHER GOOD COTTAGES.  
GARAGES (with Chauffeur's Flat).  
STABLING (with Rooms over).

#### DELIGHTFUL PLEASURE GROUNDS

VALUABLE CHERRY ORCHARD.

ENCLOSURES OF MEADOWLAND WITH FRONTAGE TO ROADS WITH SERVICES AVAILABLE.

ABOUT 27 ACRES.

INVESTMENT PRICE £10,500.

RENT ROLL £280 FROM COTTAGES AND LAND.

OR HOME BUILDINGS AND COTTAGES WITH ABOUT 7 ACRES MIGHT BE SOLD SEPARATELY.

Owners Agents, WILSON & Co., 14, Mount Street, W.1.

### BETWEEN PETWORTH AND GODALMING

Amidst glorious country, on sand soil, with lovely Southern Views.



Just over 30 miles from London. Ideal sporting locality.

#### A DELIGHTFUL MODERN HOUSE SET IN SUPERB GARDENS

Eleven bed and dressing rooms, three bathrooms, three reception rooms, and billiard room.

Central heating. Main water. Electric light. Lavatory basins in bedrooms.

COTTAGE. GARAGES. STABLING. SQUASH COURT.

#### BEAUTIFUL GARDENS OF IRRESISTIBLE CHARM

ABOUT FIVE ACRES.  
FREEHOLD FOR SALE

Sole Agents, WILSON & Co., 14, Mount Street, W.1.

### A GENUINE COTSWOLD XVIIth CENTURY HOUSE

Beautiful part of Oxon. Outskirts of a lovely Village.



#### 3 MILES FROM THE KENNELS OF THE HEYTHROP HUNT

500ft. up in a favourite social and sporting district.

Ten bed and dressing rooms, three bathrooms, three reception rooms, lounge hall. Open fireplaces. Painted walls. Exposed beams and timbers.

Main electric light. Central heating. Good water supply. Independent hot water.

STONE-BUILT GARDEN ROOM. BARN. STONE SIX-ROOMED COTTAGE.

#### VERY ATTRACTIVE GARDENS AND GROUNDS

OF NEARLY 4 ACRES.  
FREEHOLD FOR SALE.

Agents, WILSON & Co., 14, Mount Street, W.1.

### LOVELY PART OF SUSSEX

High up amidst perfect surroundings. An hour from London.



#### BEAUTIFUL HOUSE OF GEORGIAN CHARACTER SET WITHIN WELL TIMBERED PLEASURE GROUNDS

#### Small Park and Woods of over 50 ACRES

Twelve bedrooms, three bathrooms, suite of large reception rooms.

Central heating. Electric light.

ENTRANCE LODGE. COTTAGES. GARAGE. STABLING. STREAM AND ORNAMENTAL LAKE.

EXECUTORS' SALE  
VERY LOW PRICE ACCEPTED.

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AUCTIONEERS AND ESTATE AGENTS, HASLEMERE (Tel.: 680).

ALSO AT HINDHEAD, FARNHAM, DORKING, EFFINGHAM AND LONDON.

FOR SALE PRIVATELY OR BY AUCTION.

### "GREAT STOATLEY," HASLEMERE



#### A DELIGHTFUL SMALL RESIDENTIAL PROPERTY WITH MANY UNIQUE FEATURES

MODERNISED XVIIIth CENTURY FARMHOUSE WITH OAK PANELLING.

THREE RECEPTION ROOMS, EIGHT BEDROOMS, THREE BATHROOMS.

COMPANY'S SERVICES. CENTRAL HEATING.

FINE SWIMMING POOL. HARD COURT. GARAGES. STABLING. SMALL FARMERY. THREE COTTAGES.

23 ACRES

Including seventeen acres meadowland. Picked rural position. South aspect. Station one mile. Waterloo one hour. Excellent order.

SOLE AGENTS.



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Telephone No. :  
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BY DIRECTION OF THE EARL BEATTY.

### DINGLEY HALL, NEAR MARKET HARBOUROUGH

About 2½ miles from Market Harborough on main L.M.S., London in under two hours.

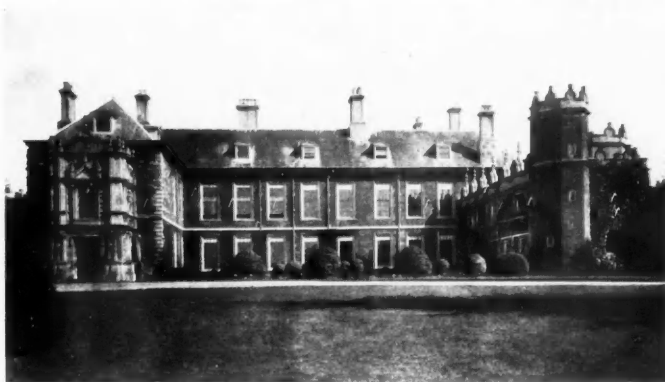
BEAUTIFUL XVIIth CENTURY RESIDENCE IN FINELY TIMBERED PARK.

Approached by three drives and the Mansion occupies a fine position 400ft. above sea level and built of stone

BARONIAL HALL.  
SUITE OF RECEPTION ROOMS.  
ABOUT THIRTY BED AND  
DRESSING ROOMS.  
EIGHT BATHROOMS.  
COMPLETE DOMESTIC OFFICES, &c.

Co.'s electric light. Ample water.  
Radiators throughout. Modern drainage.

LOVELY OLD-WORLD  
GARDENS.



Beautiful timbered Park with ornamental  
sheet of water.

HUNTING STABLING OF  
27 LOOSE BOXES.  
GARAGES. MEN'S ROOMS.  
TWO LODGES,  
AND A NUMBER OF COTTAGES.

The whole property was the subject of  
large expenditure some years ago, is in  
first-rate order, and comprises

ABOUT 184 ACRES AND IS FOR SALE.

Further particulars of the Joint Sole Agents, Messrs. G. F. BROWN & SON, 39, London Road, Leicester; or JOHN D. WOOD & CO., 23, Berkeley Square, W.1.

### A XVth CENTURY HAMPSHIRE HOUSE

IN EXCELLENT SPORTING COUNTRY, HUNTING AND RIDING AND ROUGH SHOOTING AVAILABLE.

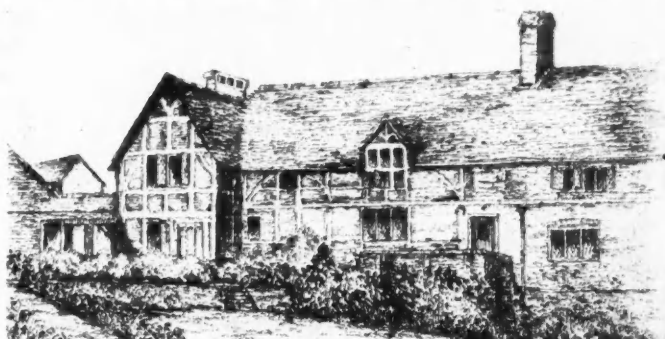
Standing high with panoramic views over  
lovely country. Built of mellowed brick  
and stone, with red tiled roof. The present  
owner has spent great care and money  
on the property.

THREE RECEPTION ROOMS.

FIVE BEDROOMS  
(with lavatory basins).

BATHROOM.

ANNEXE WITH TWO BEDROOMS  
AND BATHROOM.



Excellent water supply.  
Electric light, modern drainage, and  
central heating.

Lovely Southerly Gardens with tennis  
court enjoying the view.

Good Kitchen Gardens.

GARAGE. STABLES.  
TWO COTTAGES.

Two paddocks and woodland making

SEVEN ACRES

FOR SALE FREEHOLD

AN IDEAL SMALL WEEK-END PLACE IN PERFECT COUNTRY.

Apply, JOHN D. WOOD & CO., 23, Berkeley Square, W.1. (61,489.)

### HERTFORDSHIRE HILLS

EUSTON 40 MINUTES. 400FT. UP ON GRAVEL SOIL.

LESSER COUNTRY HOUSE

EXQUISITELY DECORATED  
AND READY TO WALK INTO

HALL,

THREE RECEPTION ROOMS,  
(one 27ft. by 21ft.)

LOGGIA OR GARDEN ROOM,  
SEVEN BEDROOMS,

THREE BATHROOMS,  
MODEL OFFICES,

ANNEXE OF FOUR ROOMS AND  
BATHROOM.



Main electric light and power; Company's  
water; central heating throughout; "Aga"  
cooker.

HARD TENNIS COURT, SWIMMING  
POOL.

BEAUTIFUL GARDENS.

With lovely views over unspoilt  
country.

UNDOUBTEDLY A SHOW  
PLACE OF ITS KIND

TO BE SOLD FREEHOLD WITH ABOUT 12 OR 37 ACRES

Apply JOHN D. WOOD & CO., 23, Berkeley Square, W.1. (41,394.)

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JOHN FOX, F.A.I.  
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SUITABLE FOR RESIDENTIAL DEVELOPMENT OR INSTITUTIONAL PURPOSES  
**SURREY**

OCCUPYING A HIGH POSITION WITH EXTENSIVE UNINTERRUPTED VIEWS. CLOSE TO THE FAMOUS DEVIL'S PUNCH BOWL AND FRENTHAM PONDS.  
 40 MILES OF HYDE PARK CORNER. 2½ MILES FROM FARNHAM. 12 MILES FROM GUILDFORD.

THE VERY ATTRACTIVE AND WELL  
 SITUATED FREEHOLD ESTATE.

"FRENTHAM PLACE,"  
 NEAR FARNHAM.

with well-built and carefully planned  
 TUDOR STYLE RESIDENCE, containing  
 twenty-one bedrooms, six bath-  
 rooms, six reception rooms, billiards room,  
 complete domestic offices.

LAVATORY BASINS IN MANY  
 BEDROOMS.

EXCELLENT GARAGES.

STABLING AND CHAUFFEUR'S  
 QUARTERS.

DELIGHTFUL WELL-KEPT GARDENS,  
 KITCHEN GARDEN.

EIGHT COTTAGES. HOME FARM.



An eighteen-hole golf course has been laid  
 out and could easily be reconditioned.

Company's gas and water.

Electric lighting plant.

Modern central heating.

NEARLY 8,000FT. VALUABLE ROAD  
 FRONTAGE ripe for immediate develop-  
 ment; the whole extending to an area  
 of about

**137 ACRES**

CAN BE VIEWED AT ANY TIME  
 ON PRESENTATION OF CARD TO  
 GARDENER IN CHARGE

To be offered for Sale by Auction as a  
 whole or in a number of convenient lots at  
 the Residence, Frentham Place, near  
 Farnham, on THURSDAY, DECEMBER  
 3RD, 1936, at 3 p.m. (unless previously  
 sold privately).

Illustrated particulars and plan may be obtained of the Solicitors: Messrs. LACEY & SOX, 17, Avenue Road, Bournemouth; and of the Auctioneers: Messrs. FOX  
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**WILTSHIRE**

IN A BEAUTIFUL UNSPOILED NEIGHBOURHOOD BETWEEN SALISBURY AND MARLBOROUGH

THREE-QUARTERS OF A MILE FROM G.W. RLY. MAIN LINE STATION. SOUTH ASPECT. 300FT. UP. DELIGHTFUL VIEWS.

HUNTING WITH THREE PACKS.

GOLF LINKS SIX MILES DISTANT.

**TO BE SOLD****THIS EXCEEDINGLY ATTRACTIVE SMALL RESIDENTIAL ESTATE**

WITH COMFORTABLE HOUSE IN THE GEORGIAN STYLE, WITH RECENT ADDITIONS FROM DESIGNS BY THE LATE ERNEST NEWTON, R.A.

SIXTEEN BEDROOMS, TWO DRESSING ROOMS, THREE BATHROOMS, FINE SUITE OF RECEPTION  
 ROOMS, BILLIARDS ROOM, SERVANTS' HALL, COMPLETE DOMESTIC OFFICES.

CENTRAL HEATING.

MODERN DRAINAGE.

ELECTRIC LIGHT MAIN PASSES THE GATE.

Stabling.

Garage three cars.

Small farmery.

Two cottages.

Old mill house.

Vinery.

Peach house.

Greenhouse.

**THE GARDENS AND GROUNDS**

ARE PARTICULARLY CHARMING AND WERE LAID OUT UNDER THE ADVICE OF A WELL-KNOWN LANDSCAPE GARDENER.  
 THEY INCLUDE WIDE TERRACES, SPREADING LAWNS, A SHEET OF ORNAMENTAL WATER, FORMAL ROSE GARDEN WITH  
 FOUNTAIN, SHADY WALKS, WALLED KITCHEN GARDEN, ORCHARD AND VALUABLE ENCLOSURES OF PARKLIKE  
 MEADOW AND GRASSLANDS;

The whole extending to an area of about

**66 ACRES**

Price and all particulars of Fox & Sons, Land Agents, Bournemouth.

**FRESH IN THE MARKET.****DORSET**

COMMANDING MAGNIFICENT VIEWS EXTENDING TO THE PURBECK HILLS. UNIQUE POSITION. SOUTH ASPECT.

Only a short distance from Wareham Station. Four miles from Corfe Castle. Fourteen miles from Bournemouth.



**TO BE SOLD.**—This charming  
 freehold RESIDENTIAL PRO-  
 PERTY, with well constructed  
 house (part of which is Queen  
 Anne), containing: Six principal  
 and four servants' bedrooms, dress-  
 ing room, sewing room, bathroom,  
 four reception rooms, billiards  
 room, complete domestic offices.  
 TWO GARAGES.

Workshop. Outbuildings.  
 Company's water and electric light.  
 Main drainage available.

Tastefully arranged GARDENS  
 AND GROUNDS, beautifully laid  
 out with ornamental trees and  
 shrubs, rock garden, tennis lawn,  
 pergola rose walk, orchard, pro-  
 ductive kitchen garden, duck pond,  
 the whole covering an area of about

**4½ ACRES**



Illustrated particulars may be obtained of the Agents, Messrs. FOX & SONS, 44-50, Old Christchurch Road, Bournemouth.  
 Solicitors: Messrs. PRESTON, REDMAN, NEVILLE-JONES & HOWIE, 19, North Street, Wareham, Dorset.

**FOX & SONS, BOURNEMOUTH (NINE OFFICES); AND SOUTHAMPTON**

Kens. 1498.  
Telegrams :  
"Estate c/o Harrods, London."

## HARRODS

Surrey Office:  
West Byfleet.

### BORDERS OF KENT AND SUSSEX

c.6.

*Lovely woodland setting, on outskirts of Tunbridge Wells*

ALL THE AMENITIES OF THE TOWN WITH SECLUSION OF THE COUNTRY. 50 MINUTES EXPRESS SERVICE FROM LONDON. CLOSE TWO FIRST-CLASS GOLF COURSES. FINE SPORTING FACILITIES.

UNRIVALLED POSITION,  
CLOSE TO ERIDGE PARK,  
560FT. ABOVE SEA LEVEL  
AND ENJOYING PERFECT  
SECLUSION.



CENTRAL HEATING  
IN ALL ROOMS.

ELECTRIC LIGHT.

MAIN WATER AND GAS  
LAID ON.

#### WELL-APPOINTED STONE-BUILT RESIDENCE



PLEASANCE.

Fine lounge hall, cloakroom,  
3 handsome reception, 10 bedrooms,  
2 bathrooms and ample offices.

COTTAGE.  
DOUBLE GARAGE.  
BEAUTIFULLY TIMBERED  
GROUNDS,  
extending to about  
**24 ACRES**

RENT UNFURNISHED  
£250 P.A.

Lease 141 years unexpired. Pre-  
mium £400 which includes valuable  
fittings.



ROSE GARDEN.

HARRODS, LTD., 62-64, Brompton Road, S.W.1.

### WINCHESTER

c.2.

*Standing high on the Southern extremity of the City, facing South and commanding a fine outlook.*

#### SUBSTANTIAL AND WELL-BUILT RESIDENCE



**3 ACRES FREEHOLD £4,500. RENT £250 P.A.**

Inspected and recommended by HARRODS, LTD., 62-64, Brompton Road, S.W.1.

Large hall with  
galleried staircase, 4  
reception, 10 bed, 4  
bath, maids' sitting  
room.

Main water, gas and  
electricity. Modern  
drainage. Complete  
central heating and  
constant hot water.

Garage for several  
cars, stabling and a  
6-roomed cottage.

WELL-TIMBERED  
AND SECLUDED  
GROUNDS.

tennis lawn, kitchen  
garden, coppice and  
paddock, in all about

### ROMANTIC CORNISH COAST

c.4.

*Labour minimized; every convenience and comfort ensured. 5 miles from the sea; sheltered position; gravel soil; 600ft. above sea level.*

#### FASCINATING BUNGALOW RESIDENCE

Built of stone, re-  
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reception, 6 bed, 2  
dressingrooms, 2 bath,  
complete offices.

Wired for electric light,  
excellent water and  
drainage; indepen-  
dent hot-water supply.

Stabling (4), Garage  
(2), useful outbuild-  
ings.

Delightful Pleasure  
Grounds, lawns, wide  
herbaceous borders,  
kitchen garden, and  
pastureland bounded  
by stream, in all



**ABOUT 30 ACRES. ONLY £3,500 FREEHOLD**

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### HYTHE AND FOLKESTONE

c.2.

*Adjoining, overlooking and having direct access to Hythe Golf Links, and enjoying fine views of the Channel.*

#### LABOUR-SAVING RESIDENCE OR WEEK-END GOLFING RETREAT



**FREEHOLD £2,650**

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3 reception, loggia,  
6 bedrooms, bath-  
room.

All main services.

Constant hot water.

Radiators.

Brick-built garage for  
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Delightful secluded  
garden of about two-  
thirds of an Acre.

### OXTED & SEVENOAKS 45 MINUTES TOWN

c.4.

*Over 500ft. up, enjoying truly superb panoramic views.*

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Built regardless of  
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order throughout.  
Lounge hall, 3 recep-  
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room, 12 bed and  
dressing, 2 baths,  
offices.

Co.'s electric light and  
power. New central  
heating. Co.'s water.  
Modern drainage.

Garage (4). Useful  
outbuildings.

Exceptionally pretty  
garden, inexpensive  
in upkeep. Tennis  
court, in all about  
**1½ ACRES.**



VACANT POSSESSION.

**VERY LOW PRICE**

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MIDST THE GLORIOUS SUSSEX DOWNS. THREE MILES FROM COAST



### THIS LOVELY SUSSEX MANOR

SECLUDED AND BEAUTIFUL SITUATION. SOUTH ASPECT. GLORIOUS VIEWS.  
Nine bedrooms, two bathrooms, nurseries, three reception rooms, three staff rooms (ground floor).

Main electric light.

Central heating.

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COTTAGE (faultless order).

OLD ENGLISH GARDEN, with ornamental water garden, shaded lawns, meadowlands.  
ABOUT SEVEN ACRES IN ALL, BOUNDED ON ONE SIDE BY RIVER CUCKMERE.

**TO BE LET UNFURNISHED FOR SHORT TERM OF YEARS**

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**TO BE LET  
FURNISHED FOR WINTER MONTHS**  
*Centre of Hampshire Hunt. Near good golf.*



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Exceptionally well appointed and furnished.  
Eight bedrooms, three bathrooms, four reception rooms.  
Company's water. Electric light. Basins in bedrooms.

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Garages. Stabling. Delightful gardens and paddocks.

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NEAR GOODWOOD AND THE SOUTH COAST.



**DELIGHTFUL OLD HOUSE**, dating from 1654, in excellent order and facing South. Three good reception rooms, seven bed and dressing rooms, bathroom, etc.

Company's water and gas; electric light. Telephone.

GARAGE, STABLING AND USEFUL OUTBUILDINGS.

Very pretty Gardens with lawns, rock garden, wide herbaceous borders, kitchen garden and an excellent paddock.

**PRICE 2,850 GNS.**

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GOOD RESIDENTIAL AND SPORTING DISTRICT.



**BEAUTIFUL GEORGIAN HOUSE**, standing in well-timbered grounds and small park; circular halls, three reception, billiard room, nine bed and dressing rooms, etc.

Electric light.

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GARAGE AND STABLING.

**£4,200 WITH 73 ACRES**

A FURTHER 300 ACRES IF DESIRED.

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400 ft. above sea in unspoilt country, yet within reach of a main line station. 45 minutes from London.



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LARGE GARAGE AND FIRST-RATE COTTAGE.

Beautiful pleasure grounds with a collection of fine trees and shrubs, large kitchen garden, orchard and pasture; in all about

**TWELVE ACRES**

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Erected regardless of cost under the constant supervision of the Owner (an R.A.) who paid meticulous attention to detail.  
IN A SECLUDED POSITION ON THE OUTSKIRTS OF A SMALL TOWN FAMED FOR ITS BEAUTY.

#### A SUPERB MODERN STONE-BUILT RESIDENCE

LOUNGE HALL,  
FOUR RECEPTION ROOMS,  
TEN BEDROOMS,  
DRESSING ROOM,  
TWO ATTICS, BATHROOM,  
CAPITAL OFFICES.

Central heating. Co.'s water, electric light and gas. Main drainage.

Oak doors, broad oak and elm floors.

DELIGHTFUL GARDENS partly enclosed in 2 ft. 6 in. thick stone walls, and including tennis court, small stone pavilion, orchard, and a paddock, in all about

**12½ ACRES**

**FREEHOLD FOR SALE**

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IN PICTURESQUE SURROUNDINGS ON  
THE BERKSHIRE DOWNS

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THIS ATTRACTIVE COUNTRY PROPERTY of nearly 100 ACRES, is to be LET on Lease. Hunting with three packs; up to 4,000 Acres mixed shooting; and training rights if required.—Full particulars from Mr. B. R. HEATON, 8, New Square, London, W.C.2.

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EXETER.

**£10,000.—FOR SALE FREEHOLD.** COUNTRY HOUSE. Three reception, lounge hall, thirteen bed and dressing rooms, two baths, four W.C.'s, usual offices; company's water, electric light, modern drainage. Gardener's cottage, stabling, garage, good outhouses. EIGHT ACRES.—View by appointment. Apply OWNER, Eastwood, Burley, Ringwood, Hants. NO AGENTS

NOTTINGHAM, NINE MILES.

FOR SALE BY PRIVATE TREATY.

**DESIRABLE COUNTRY RESIDENCE**, containing four reception rooms, six bedrooms, dressing room, bathroom, and w.c. on each floor. Central heating; electric light and power. Excellent water, together with 136-acre grass farm, with completely modernised farm buildings and seven cottages.—Particulars, plans and photographs from ARTHUR CHOULER & Co. Wheeler Gate, Nottingham.

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MAGNIFICENT VIEWS OVER THE TWEED AND CHEVIOT HILLS.

#### STONE-BUILT HOUSE

of moderate size, in beautiful gardens and parks, with

SQUARE HALL,  
TEN BED AND DRESSING ROOMS,  
TWO BATHROOMS,  
COMPLETE OFFICES.



TWO COTTAGES.

GARAGES. STABLING.

ABOUT 85 ACRES  
FOR SALE ON  
ATTRACTIVE TERMS

Particulars from JACKSON STOPS & STAFF, 14, Curzon Street, W.1 (Gros. 1811/3); or 23, Charlotte Square, Edinburgh (Tel.: 32020).

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600ft. up with open views of Crown Land.  
SPACIOUS HOUSE OF CHARACTER.



With four reception and billiards room, ten family bed and dressing rooms, three servants' rooms, all with h. and c. basins, six bathrooms. *Company's services; central heating.* Very fine gardens with an avenue of cedars and beautiful 11-acre wood.

43 ACRES  
IN ALL

Hard tennis court, swimming pool. Stabling for seven.  
GARAGES FOR FOUR. FOUR COTTAGES.

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### MILL HOUSE ON TROUT STREAM, BERKSHIRE

LONDON 40 MILES.

DELIGHTFUL OLD OAK-BEAMED HOUSE.

Comprising entrance hall, two good reception rooms, six bed- and dressing rooms, bathroom; complete offices.

Main electricity connected.

*Picturesque old mill in working order.*



Charming gardens.

Fishing rights can be arranged.

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### WANTED

FIRST-CLASS COUNTRY HOUSE,  
PREFERABLY GEORGIAN OR QUEEN ANNE PERIOD.

MINIMUM TWELVE BEDROOMS.

No objection to much more accommodation.

100 ACRES OR MORE REQUIRED  
BERKS, WILTS, OXON, or SALOP

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Standing high with lovely views.



TWO COTTAGES.

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Three reception rooms, thirteen bed and dressing rooms, three bathrooms.

Modern conveniences.

Electric light.

Part central heating.

120 ACRES

of parkland and the HOME FARM.

GARAGES.

STABLING.

Three reception rooms, eleven bed and dressing rooms, two bathrooms.

Electricity available.

Partial central heating.

GARAGE.

STABLING.

Good range of outbuildings, glass-houses, etc.

TWO COTTAGES.

25 ACRES £4,850 FREEHOLD

FARM OF 57 ACRES (NOW LET) ALSO AVAILABLE.

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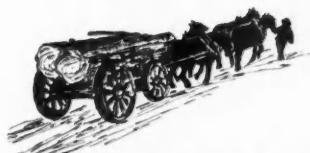
STANDING IN BEAUTIFULLY TIMBERED PARK.

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#### STANDING TIMBER WANTED.

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SACKVILLE HOUSE,  
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ENTRANCE FROM GARAGE PREMISES.

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IN THE LOVELY COUNTRY BETWEEN PETERSFIELD AND WINCHESTER

RECENTLY MODERNISED REGARDLESS OF COST, AND NOW IN FAULTLESS ORDER THROUGHOUT.  
BEAUTIFULLY SECLUDED POSITION ON HIGH GROUND. THIS FINE OLD PERIOD HOUSE CONTAINS

Square hall, three reception rooms, eleven bed and dressing  
rooms, fitted basins, five bathrooms.

Main electric light and central heating.

Excellent range of

[GARAGE] AND STABLING

BARN, TWO COTTAGES.

Lovely timbered Grounds, parklike meadows.

**24 ACRES**

OFFERED AT A TEMPTING PRICE



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In an extremely healthy and favourite location.  
Within a few minutes' walk of noted Golf Links.

ABOUT 42 MILES FROM LONDON.

Perfectly equipped labour-saving COTTAGE RESI-  
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bathroom.

Co.'s electric light, gas and water.

Main drainage.

GARAGE.

Tastefully laid out gardens. All in excellent condition;  
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**ONLY £2,250 FREEHOLD**



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GENUINE QUEEN ANNE  
RESIDENCE.

Approached by a long drive. Perfectly secluded.  
EIGHT BEDROOMS TWO BATHROOMS,  
LOUNGE HALL AND  
FOUR RECEPTION ROOMS,  
COMPLETE OFFICES  
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Main electricity and water.

Modern drainage Central heating

CHARMING OLD WORLD  
GARDENS.

GARAGE FOR THREE CARS.

STABLING. COTTAGE AND PADDOCK.  
IN ALL ABOUT 6 ACRES.

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36 MILES SOUTH FROM LONDON.

A COUNTRY ESTATE IN MINIATURE WITH 6 OR 126 ACRES.

Suitable equally for Investment or  
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SURREY MANOR FARMHOUSE.

Approached by a drive 400yds. long.

Five bedrooms, two bathrooms, lounge hall  
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Main electricity. Excellent water.

GARAGES. STABLING.

CHARMING GARDEN AND GROUNDS

OF SIX ACRES.

A Secondary Residence and Cottage, together  
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of Farm Buildings, are let at

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GREATLY REDUCED PRICE WILL NOW

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WOLD RESIDENCE beautifully situated, about 300ft. above  
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To be SOLD: Attractive Stone-built RESIDENCE,  
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Three reception, seven beds, bath; stabling; garages;  
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**KENT** (five miles from County Town, high position over-  
looking beautiful country).—MOST ATTRACTIVE  
RESIDENCE, South aspect. Two Acres of grounds. The  
House is in perfect order, planned on two floors only.  
GROUND FLOOR: large hall, three reception rooms, two  
kitchens and scullery; h. and c. in one kitchen and scullery,  
separate w.c. FIRST FLOOR contains six bedrooms, box-  
room, bathroom and w.c. Main water, modern drainage, hot  
water system; own electricity, telephone. Outhouses;  
stable for two horses. One garage and workshop all electrically  
lighted. Storeshed; two greenhouses and large portable  
garage. GROUNDS: excellent drive, good garden with  
extensive lawn and orchard containing cherry, plum and  
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**BEDS-BUCKS BORDERS** (three miles main line;  
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DENCE: large lounge hall, three reception, six principal  
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Main electricity; central heating. Garage for two, with  
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The extremely well-built MODERN RESIDENCE is situated on the side of a hill facing South and West. Ten bed and dressing rooms, bathroom, fine lounge hall, two or three reception rooms, compact domestic offices including servants' hall, oak parquet flooring, casement windows.

Company's water and electric light.

Central heating.

GARAGE (with living rooms over).

WELL-TIMBERED GARDENS AND GROUNDS (arranged in terraces), including tennis lawn, rose garden, kitchen garden and orchard; in all

**TWO-AND-A-QUARTER ACRES**

FOR SALE FREEHOLD.

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PICTURESQUE MODERN RESIDENCE (built twenty years) of mellowed red brick, part hung tiles with leaded casement windows. Standing high on sandy soil facing South. Six best bedrooms, day and night nurseries, four servants' bedrooms, three bathrooms, three reception, servants' hall, oak floors and doors, large lounge hall for dancing or billiards saloon.

Main drainage. Gas. Water and electric light. Central heating. Independent hot water system. Stabling. Garage.

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Close to pretty village.

HORSHAM STONE SLAB ROOF; MASSIVE OAK BEAMS;  
LEADED CASEMENT WINDOWS.

Eight bedrooms, three reception rooms, excellent offices, maid's sitting room.

GARAGE.

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#### SUBSTANTIAL MODERN HOUSE ON SURREY HILLS

Nine bedrooms, three bathrooms, three reception rooms, billiards room.

LOVELY GARDENS OF THREE-AND-A-HALF ACRES.

MODERN COTTAGE.

GARAGE. Paddock.

**IN ALL OVER SEVEN ACRES.**

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### ON THE FRINGE OF ST. GEORGE'S HILL, WEYBRIDGE

THIS IMPOSING FREEHOLD STONE-BUILT RESIDENCE occupying a most convenient position secluded and well protected by ornamental trees.

FOR SALE AT A REASONABLE PRICE.

Five minutes station, shops and buses.

HIGH-CLASS SCHOOLS.  
EXCELLENT  
SPORTING DISTRICT.

GOLF, TENNIS,  
BOATING  
AND RACING.  
HIGH GROUND.  
LIGHT SOIL.

Near open heathland.

ALL MAIN SERVICES.  
CENTRAL HEATING.



EXCELLENT ORDER  
THROUGHOUT.

Twelve bedrooms (nine fitted h. and c.), three bathrooms, three reception, billiard rooms, delightful lounge hall and conservatory.

ENTRANCE LODGE,  
GARAGES AND  
CHAUFFEUR'S  
ACCOMMODATION.

WELL KEPT & MATURED  
GARDENS & GROUNDS  
WITH TENNIS LAWN.

PARTLY WALLED KITCHEN GARDEN AND FINE RANGE OF GLASSHOUSES.

**IN ALL ABOUT THREE-AND-A-QUARTER ACRES**

Illustrated particulars from the Sole Agents, EWBANK & Co., Weybridge.

### Between WOKING & WEYBRIDGE (London 30 minutes by rail.)



**GENTLEMAN'S COUNTRY RESIDENCE.** on two floors. Southern aspect. Light soil. Excellent sporting district, near well-known public school and open common. Six bedrooms, two bathrooms, three reception rooms, maids' sitting room. Garages. Cottage. Useful farmbuildings. All main services. Picturesque and matured garden, tennis lawn, fruit trees. ABOUT TWO ACRES. **PRICE £3,000 FREEHOLD.**

Additional land (pasture, arable and woodland), up to 80 acres can be purchased.

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**ENVIABLE SITUATION 450FT. UP, THE LOVELIEST VIEWS. JUST ON OFFER, WILL BE SOLD QUICKLY.**

THIS DELIGHTFUL PROPERTY, UNIQUE IN ITS SETTING, EXCEPTIONALLY WELL FITTED AND MOST EASY TO RUN. PRETTY WINDING CARRIAGE DRIVE (nearly quarter-of-a-mile) WITH LODGE. OAK PANELLED LOUNGE, THREE RECEPTION, NINE BED AND DRESSING ROOMS (fitted basins), THREE BATHROOMS. CENTRAL HEATING. ELECTRIC LIGHT. LATEST DRAINAGE. COTTAGE. STABLING GARAGES.

**BEAUTIFULLY TIMBERED OLD MATURED GARDENS**

LOVELY ROCK AND WATER GARDEN OF CHAIN OF POOLS. FINE TENNIS LAWN. ORCHARD. NICE LITTLE WOOD AND PADDOCKS.

**AROUND 30 ACRES. FREEHOLD ONLY £5,500**

**AN OPPORTUNITY SELDOM MET WITH**

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Lovely old-fashioned RESIDENCE and Small ESTATE. Jacobean oak-panelled lounge, two other reception rooms, eight bedrooms, two bathrooms, excellent offices, maids' sitting room.

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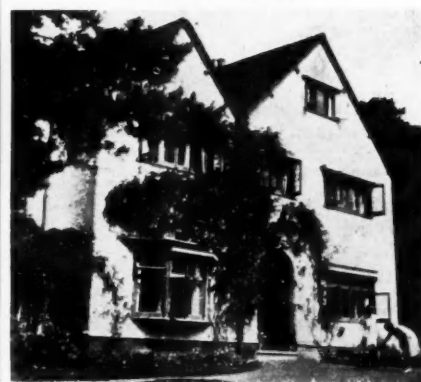
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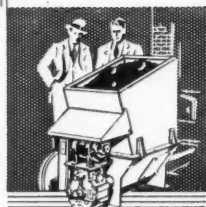
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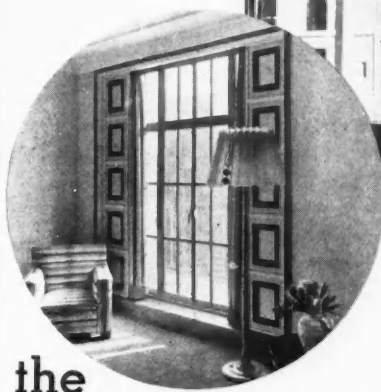
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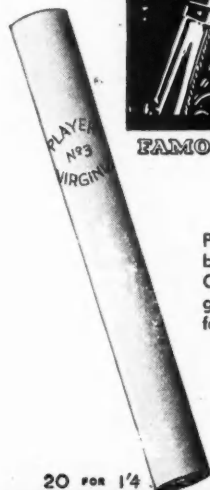
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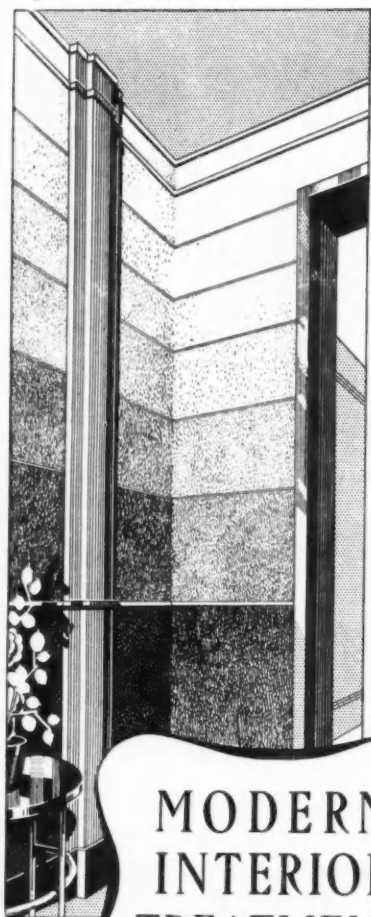
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## CRUFT'S KENNEL NOTES

**N**O true dog-lovers can look upon a St. Bernard without having their feelings stirred, unless the dog happens to be marred by deformed limbs. On their first sight of one of these noble creatures, they must to a modified extent experience the sensations of:

"... some watcher of the skies

When a new planet swims into his ken;  
Or like stout Cortez, when with eagle eyes  
He stared at the Pacific—and all his men  
Look'd at each other with a wild surmise."

When the writer attended his first dog show as a boy freshly emancipated from school, the star turn of the day was the St. Bernard Plinlimmon, a dog that had acquired great fame and was, naturally, much heralded in advance. We thought then that he was one of the most wonderful creatures we had ever seen, but it is doubtful if he would compare favourably with the modern representatives of this great breed, especially one of the best of them, such as that portrayed to-day. This is Abbots Pass Honoria, bred by Mrs. Staines, and now owned by Mrs. Graydon Bradley of the Boystown St. Bernard Kennels, Old Hatfield House, Putney, S.W. This lady, who is a member of Cruft's Dog Show Society, only started her kennels two years ago, and in that time her successes on the show bench have been remarkably satisfactory, she having won one challenge certificate, two challenge cups, seventeen other cups, fifteen special prizes, forty first prizes and thirty seconds.

It must be remembered that St. Bernards have few opportunities of being shown, and that a very limited number of challenge certificates is allotted to them in a year. It is not an easy breed to manage and rear, and anyone who takes them up requires to have a good deal of perseverance and patience; but when a good one comes to maturity it is ample compensation for all the trouble that has been expended. The Boystown Kennels consist of eleven dogs at present. Mrs. Bradley had the misfortune to lose, quite recently, two beautiful bitches of whom great things were expected. Her dogs are noted for their intelligence as well as their extremely happy and friendly natures, attributable, no doubt, to the fact that from puppyhood they are brought up as the friends and playmates of the family and their guests, and are not merely kennel dogs in the accepted sense. They are all accomplished swimmers, love motoring all over the place, and play a Rugby game of their own with a full-sized football, in which they take the rough with the smooth and keep their tempers. We thought it better to give the illustration that appears to-day, because it shows so well the beautiful proportions and handsome appearance of these dogs; but we have received others that, in their way, are very charming, one of which shows three dogs swimming in the sea with the family. We can imagine that they would be clever swimmers on account of their powerful frames and heavy bone, in which respect they are somewhat similar to the Newfoundland, although they are, of course bigger.

Soon after the beginning of the show period,

the introduction of St. Bernards from Switzerland created something like a sensation. The public had never seen anything of the kind before, although a few odd ones had been imported a good many years earlier.

Shows, however, gave everyone the opportunity of seeing them. We have only to look at old photographs to realise the changes that have occurred under the influence of cultural breeding. It may be that for work such as is required of them in their native land, our big dogs would be less suitable than those actually employed, but we have nothing for them to do here, and it has, therefore, been possible to develop their size and beauty, without any reservations about destroying their utility. At one time they were greatly in demand as show dogs, and it would be a great delight if they came back again in their former numbers. Mr. Cruft always receives a good entry at his



T. Fal

### A HANDSOME ST. BERNARD

Mrs. Graydon Bradley's Abbots Pass Honoria

shows, though it is not comparable with those he used to get some forty-five years ago. In 1891, twenty-three exhibits appeared in his open dog class, twenty in the corresponding class for bitches, and thirty-four in the novice dogs.

Mr. Cruft's shows in February come at a most opportune time for the long-haired breeds, as they are usually in their full coat and looking their best. Many of them in the summer time go out of coat, and one would scarcely recognise them as being the same dogs. We have not noticed that the St. Bernards suffer so much in this respect as some of the other breeds. It is to be hoped that there will be a big entry of them at the Royal Agricultural Hall next February, since that is an incomparable opportunity of making any dog known to the general public, and they are also seen by an unusual number of foreigners. We had hoped to publish the list of judges this week, but it will have to await another article.

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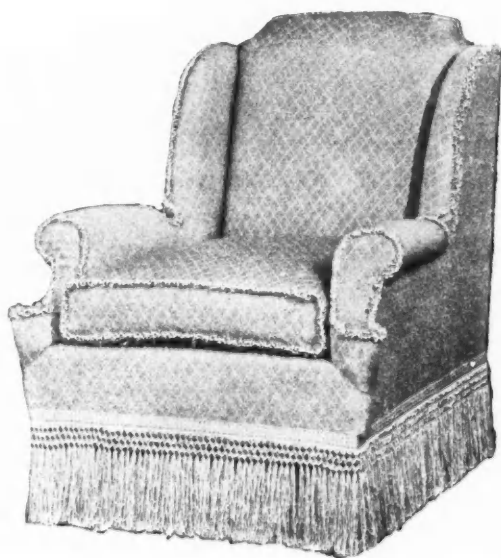
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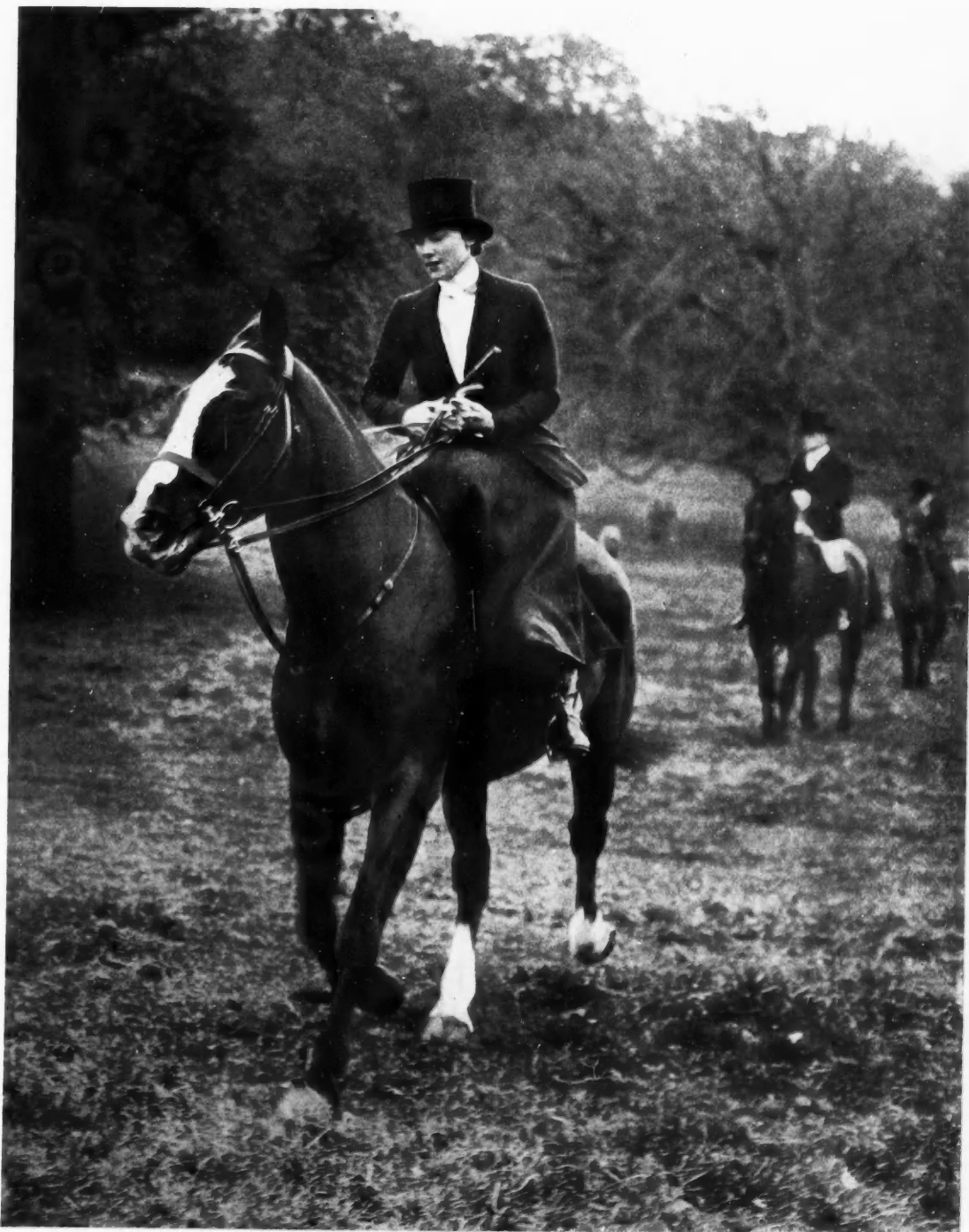
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SATURDAY, NOVEMBER 7th, 1936.

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## THE GRASSLANDS OF WALES

PROFESSOR R. G. STAPLEDON, whose work at the Welsh Plant Breeding Station at Aberystwyth is well known to readers of COUNTRY LIFE, has often stated that sixteen million acres in permanent grass exist in this country which can either be reclaimed from uselessness or the fertility of which can be improved by suitable and adequate treatment. The implications of such a fact are many; but one of them certainly is that in days like these when greatly increased agricultural production and fertility are vitally necessary to our own national existence, practical steps should be taken to reclaim or improve every possible acre. A necessary preliminary is an accurate survey of the grasslands of the country. Grasslands are easily categorised and differentiated into those which are capable of being broken up by the plough and those which are not. Professor Stapledon, indeed, suggests that, having regard to his own mapping of the grasslands of Wales the business of surveying the whole of Great Britain on the basis of the six-inch map would not be impossible within a short space of time. Apart from Professor Stapledon's grassland mapping we have several times called attention to the valuable work which is being done by the Land Utilisation Survey of Britain in producing a series of maps of a novel kind showing the actual uses to which the whole of the lands of the country are being put at the present moment and thus fixing a standard of comparison for the future so far as vegetation, agriculture and buildings are concerned. The preparation of this large series of maps and reports is, however, an elaborate and lengthy process, especially if it includes anything in the nature of a detailed soil survey; while to conduct a more simple vegetational survey is a much more rapid affair and might be made quite effective enough for the purposes of a national effort at concerted reclamation. This week there has been published a *Survey of the Agricultural and Waste Lands of Wales*, which has been edited, for the Cahn Hill Improvement Scheme, by Professor Stapledon, and which will be of the greatest interest to agriculturists all over the country. In it he points out that long experience has taught those who have conducted the Survey that

"a knowledge relative to grassland types is extraordinarily revealing as to the general agricultural potentialities of land." Since the condition of grasslands and grazings is of such great diagnostic value, and since practically the whole of Wales is grass, to say nothing of the fact that grass predominates throughout the greater part of Britain, it certainly seems extraordinary that the grasslands of the whole country should never yet have been categorised and surveyed. Perhaps the most important feature of the maps which have been prepared for Professor Stapledon's Report and of the Report as a whole is that they show that, to make a regional survey of a large area with sufficient accuracy to be of effective use in relation to any well conceived plans for land improvement and reclamation is not an unduly formidable task. If reclamation is to be carried into practical effect it will be necessary to accompany the general grassland survey with further detailed research into the interactions between the grazing animal and the sward. As to the difficult question of control, Professor Stapledon some time ago suggested that the Forestry Commission should be replaced by a "Rough Lands Utilisation Commission" who would be given wider powers and much greater financial support. He considers that it would be the soundest of economies to place all the necessary work of improved grazings, planting trees, building hostels, and making roads and tracks, under the control of a single authority. The scheme seems well worth consideration.

## THE SANITARY INQUISITION

A GOOD many instances have recently been given in these pages of the effects of the Housing Act on the old architecture of country towns, notably Norwich, Coventry, and Folkestone. To-day a correspondent draws attention to a particularly glaring case of the same Act's application to old cottages in the rural district of Pewsey. Both the pairs of cottages concerned were condemned as unfit for human habitation after the normal inquiry by the Ministry of Health Inspector, in spite of the owner's offer to recondition them. The principal faults found with them were that the windows were too small, and their lack of damp-courses—both easily remediable defects. Yet other cottages in the same village, or their immediate vicinity, which are palpably hideous and probably unhealthy, have not only been spared but appear to have been overlooked by the Medical Officer. Another cottage owes its survival to it being found that the local authority's case for its condemnation would have to be heard by the county court instead of the Ministry of Health Inquiry, whereupon the case was promptly dropped.

These instances are by no means isolated. Similar complaints of unnecessary, not to say intentional, condemnation of old buildings come from all over the country, and in most the case is the same. The Minister of Health recently said, during a tour of this very county in which this travesty of justice was meted out: "I am not one of those who believe in pulling down houses for the sake of pulling them down. If we can preserve these houses and their beauty, it is certainly a thing we ought to do." Sir Kingsley Wood, indeed, has an Act at his disposal with which to implement his belief: the Housing (Rural Workers') Act, the provisions of which for reconditioning have been enlarged and extended by the 1935 Housing Act. The grants available under that Act would have amply sufficed for bringing these Wiltshire cottages up to date; but, since the local authority chose to ignore it, and the Ministry of Health Inspector (a medical officer) either knows nothing about it or is anxious to keep up his Department's "slum clearance" quota, it cannot be invoked.

The public is justified in demanding at least justice in the hearing of these housing inquiries, even if sanitation is to be the sole criterion of the Government's attitude to the face of the countryside. This could be achieved in two ways: either an architect should be associated with the Medical Officer on the tribunal; or all such cases should be heard on oath before an impartial arbiter. The present methods are as gross a travesty of justice as were those of the Inquisition.



## COUNTRY NOTES



## MR. WALTER ELLIOT

THE transfer of Mr. Walter Elliot from the Ministry of Agriculture to the Scottish Office came as a surprise and as something of a shock to his friends in the agricultural community, and not least to the farmers who have supported him so consistently while he has been Minister of Agriculture. When he was appointed five years ago he found two tasks before him: to "stop the rot," as he himself has put it, and to reconstruct the agricultural industry on a sound foundation. So far as "stopping the rot" is concerned, he has, by his energy, perseverance, and administrative ability, undoubtedly stopped it. The task of reconstruction is a longer and perhaps more difficult business. Mr. Elliot has tackled it with conspicuous success, but it is as yet only half done, and, though everybody will be glad that Mr. Elliot has been given a seat in the Cabinet, many will think it surprising that he should have been removed from an office where he has had in his hands the threads of a very complex policy while it is still unfinished.

## THE NEW MINISTER

THE farming community have never for a moment doubted, since the early days when the milk and pigs marketing schemes were launched, that Mr. Elliot was doing everything in his power on their behalf. Consequently the criticism of the Government policy and that of the Marketing Boards has been friendly, temperate, and helpful. Had full confidence in the Minister not existed, the very reverse might well have been the case. Mr. Morrison is a stranger to farmers, and has, therefore, some leeway to make up; but he is a very popular and brilliant young man, has the full confidence of the Cabinet, and has already shown a more than ordinary talent for administration. Moreover, as he told an audience on the evening after the news of his appointment, he has agriculture in the blood, coming of Scottish farming stock. His personal ambition, he said, was to restore agriculture to its full capacity as a market for home industries. Whether the Government will let him is another matter.

## THE KING GEORGE MEMORIAL

THE Executive Committee of the King George Memorial Fund has met this week to consider the advisability of modifying the original scheme for the Abingdon Street site. At the time of writing, its decision is still uncertain; but Sir William Davison, who is a member of the Committee, and has from the first been opposed to the Abingdon Street project, has stated that it will be impossible to carry out the full scheme with the funds available, and points to the obvious solution—the acquisition of the site on the west side of Parliament Square. As the main cost of this would be borne by the London and Middlesex County Councils, a much larger proportion of the £300,000 which has been subscribed would be free for the King George playing fields. The site in Parliament Square is an ideal one, and its selection would be the best possible way of ending a controversy which should never have arisen.

## HARRY GRAHAM

THE death of Harry Graham leaves a gap among many and attached friends which nobody else can fill, and leaves a gap likewise in the literature of his day. There have been more striking men and writers but none with a more characteristic and delightful flavour of his own. He was a skilful and ingenious craftsman in verse, with a touch of Tom Hood, and a satirist with a little something of Gilbert; but he was at his best in pure, delicious nonsense. *Ruthless Rhymes* was what nobody else could do as well, though many were fired to try. If occasionally he seemed to write bitterly, cheerfulness and kindness would always break through, and, in fact, no man had a softer heart. He worked hard for the less lucky brethren on the Literary Fund; he collected clothes from his friends for Dockland settlements; old actors out at elbows waited for him at familiar corners in sure and certain hope. If ever he barked it was benevolently, after all, and he was incapable of biting. It is hard to think of anyone who will be so truly missed.

## CURRENCY DEVALUATION AND AGRICULTURE

ALTHOUGH the devaluation of the franc, lira, and guilder was at first regarded in some agricultural circles as tantamount to a corresponding bounty on the exports of those countries, the effect on British agriculture as a whole is likely to be negligible. Miss Ruth Cohen, in *The Farm Economist*, shows that less than 7 per cent. of our total imports of food and wool come from these newly devalued countries. But in such branches as fresh vegetables, perishable fruits, and dairy products, competition will certainly be intensified. Imports of main-crop potatoes and sweetened milk from Holland, for instance, have been reduced by 90 and 50 per cent. respectively since 1933. The renewal of foreign competition will have serious effects on the marketing schemes concerned.

## ARMISTICE DAY—1936

On mutilated flesh and bone  
Was set the new world's coping-stone,  
And now the painted house of lies  
Rears up to thunder-ridden skies.  
Ears echo to the shrapnel's screech,  
Yet hearts are closed to ghostly speech,  
Eyes see red poppies shine again,  
Yet minds are sealed to spectral pain.  
Listen to voices on the air,  
Around, within, and everywhere,  
The voices of the host that died,  
That rises and is crucified:  
"You keep a silence for our sake,  
More shells, more guns, more tanks you make.  
You bow your heads, you kneel and pray—  
'More poison-gas, more masks,' you say,  
'More bombs, more aeroplanes and ships.'  
Oh hear—we speak through shattered lips,  
We have no eyes, and still we must  
Weep from our sockets in the dust.  
We fain would sleep—do you forget  
Peace was our blood-stained coverlet?"

P. MEGROZ.

## GAME IN KENYA

GAME preservation in a country like Kenya can never be an easy job, and last year the difficulties of Captain Ritchie, the Game Warden, were greatly increased by yet another prolonged drought. In a dry season game come down to the settled areas in vast numbers and, driven by hunger, cause serious depredations among the crops. This was the problem which the Kenya Game Department had to contend with last year, and the measures taken are described in the annual Report, just published. In certain areas large numbers of elephant and rhino had regretfully to be shot, about which Captain Ritchie forestalls criticism by commenting: "Remember that you don't live there." On the other hand, there was a marked decrease in the illicit trade in ivory and rhino horn, due largely to the fact that the market in Italian Somaliland was engaged in other business. The year was an excellent one for trout fishing throughout the colony, and it is interesting to note that, while the number of game licences issued has greatly decreased since 1928, trout licences have more than doubled.

# THE FACE OF SPAIN

By ROBERT BYRON



J. Archer

THE ESCURIAL FROM NEAR "PHILIP II's CHAIR"

Copyright



R. Byron

THE GOLDEN GROUP OF CHARLES V IN THE ESCURIAL CHURCH, BY LEONI

Copyright

COUNTRIES, like people, have reputations which they generally live up to sooner or later, even if it appears most of the time that the national idiosyncrasies have been submerged beneath a uniform world of reason and commonsense. English history teaches us a lot about Spaniards, about their Inquisition and their behaviour in Holland. And Borrow confirms the picture, in his portraits of individuals. But an English visitor to Spain during the last ten years would have looked in vain for the Spaniard thus formed in his imagination, unless, as a foxhunter, he was too sensitive for a bull-fight. To-day, once more, history is repeating itself. Though the parties march under the banners of modern ideology, it is the old Spaniard, furious and obstinate, if frequently heroic, that has taken the field again, against the windmills of political doctrine.

There is nothing picturesque about this civil war, even in its traditional aspect, and there is no Borrow among our newspaper correspondents to make it so. It may become so later: in the literature of the future, a Syndicalist may rank as romantically as a gipsy. But for the moment, one can only feel sad, both for the Spaniards themselves and for their friends. For Spain, above all countries, is a place to be in love with. The national idiosyncrasy is not only in the people, but in the face of the country as well.

Looking back on any particular place, one remembers chiefly the little things; it is they, added up, which are responsible for the visitor's emotions. "You've been in Spain, have you?" people ask at the present time. "Did it really strike you as a cruel country?" The sort of thing that struck me was the lateness of dinner (in Madrid the restaurants serve tea at eight o'clock; do they still?), and the nastiness of the food when it came. I also dislike white wine which tastes of port. On the other hand, there was a liqueur made by the monks of Silos from thirty-seven herbs, which tasted of thyme under a hot sun. "Yes, but seriously . . ."





DESTROYED: GOYA'S FRESCOES IN THE CHURCH OF S. ANTONIO DE LA FLORIDA, MADRID

Seriously, it is the beauty of Spain, and its isolation alike in custom, form and art from the rest of Europe, which entrance the casual stranger as he drives through the villages of warm golden stone roofed with burnt sienna tiles, sees every pigsty emblazoned with a scutcheon as if Don Quixote was still the local squire, and rejoices in the grand curves of the landscape, the terraced fields of dark earth, the distant snow mountains, and the exquisite definition of each tree and twig through the clear air of the plateau. At Silos, a monastery founded in 919, the abbot washed our hands from a silver ewer before lunch, as he used to do for dusty pilgrims in the Middle Ages. The architecture itself gives out a sense of imperviousness to current fashions. The Gothic is squat and rugged; the baroque, severe and menacing. Ornament, when it is allowed, runs to the opposite extreme and becomes an excess. And as for colour, a country of such impalpable tints hardly needs the rivalry of man. Yet El Greco and Velasquez are among the greatest, and certainly the truest, colourists in painting, and it was Spain that inspired them.

Madrid, situated on a barren plain and lacking that air of accumulated permanence which older towns possess, makes an incongruous but not unpleasant capital. It is almost a relief, now and then, to escape from the overpowering picturesque. The main avenues are well laid out; at the same time, enough remain of the old narrow streets in the middle of the town to give it character, like London or Vienna. Inevitably, its finest sight is the Velasquez Room at the Prado, which is unsurpassed for size, lighting, and restraint of decoration by any gallery in Europe. And the El Greco Room, though not so large, is in the same style. Goya is not so well hung. But he can be seen elsewhere—or could; as it is, the church of San Antonio de la Florida, which was frescoed all over by him, with groups of monks and ladies looking down from a railing inside the domes, is said to have been destroyed, and what has happened to the room hung with his portraits in the Liria Palace no one knows. This palace belonged to the Duke of Alba, whose receptions were noted for cages of nightingales hung up and down the main staircase. In one room, a series of tapestries shot with gold thread depicted the victories of his namesake, whose portrait in the corner, by Titian, showed a face so devoid of human expression that the ogre of one's childhood came true, until forgotten again for the sake of the actual painting.

As in London, the changing of the guard in front of the Royal Palace used to be a favourite sight for provincials and tourists. The guard was mounted, and the uniforms had a musical comedy look. When I attended, the ceremony was interrupted by the Royal



ANGELS, BY GOYA: S. ANTONIO DE LA FLORIDA, MADRID



washing, which trotted across the parade ground in a covered two-wheeled cart drawn by an agitated mule. Palm Sunday witnessed a more dignified and exclusive spectacle, at which the King and Queen, preceded by a dozen grandees and a band in eighteenth century uniform playing "Toil for the Brave," walked in procession through a gallery in the Palace, holding palms, which they were taking to be blessed. Such dignified occasions have been abolished since then. But the Escorial, that frowning barrack of brown granite and uncountable windows, was already dead. In its bare grey church, built of a different stone, the golden effigies of Charles V and Philip II and their families, kneeling between pillars of deep blood-coloured marble, are the only real inhabitants, and one realises why El Greco's "St. Maurice," commissioned by the last of these mummies for the high altar, was rejected and placed in a room near by: for the artist was greater than the king.

In the absence of news to the contrary, we can assume for the moment that the El Grecos in Toledo have survived—the "Espolio" in the Cathedral, painted just after Greco arrived in Spain; the "Burial of Count Orgaz" in the church of San Thomé; and the fantastic "Annunciation" in the church of San Vincente. The Casa Greco, on the outskirts of the town, is known to be intact; its pictures, consisting mainly of the artist's worst apostles, would have been little loss but for his view of the city from a distance, which contains a building on a cloud in the foreground, because—as he states underneath—there was no room for it elsewhere. This picture has been called the first impressionist landscape. It is better than the one of the same view in a storm, which hangs in the Metropolitan Gallery in New York.

It was Holy Week in Toledo. That night, a procession of images wound through the crowded narrow streets, in the midst of which, on a draped farm-cart, stood Christ in a robe of chocolate velvet and gold sequins, bent beneath the weight of the Cross

and having an appearance of appalling verisimilitude as his hair swayed in the breeze and candles in blue glasses cast a ghastly pallor over the already agonised face. In the rear strode the Cardinal-Archbishop, Primate of Spain. Eventually the whole procession entered the cathedral, and the audience, converging on the doorway, began to sigh with disappointment that the evening's entertainment was over. But suddenly they espied the Archbishop and his priests in one of the further aisles. Toledo Cathedral is very broad. Uttering a sort of "view halloo," the whole crowd broke into a run, hared across the floor of the nave, and were just in time to see the Archbishop, also running, bolt into the sacristy, while his priests fought a plucky rearguard action till the door was shut behind him.

And so down to Andalusia, where the stone of the villages gave place to whitewash, lupins and irises were growing in the fields, judas and cherry trees were in flower, and celandines lining the banks. The old Easter in Seville was not a pleasant experience, for whatever one may think of Catholic pageantry, it does not appear to advantage as an advertisement for the tourist industry. That was the year before the slump, and I heard one American say he was lucky to get a room for £18 a night. Granada relieved this oppression. And we continued through an extraordinary country of gorges, hummocks and pinnacles, a sort of natural architecture, in which people were actually dwelling, having scooped out the hummocks and furnished them with doors, windows and chimneys, so that we passed through whole villages of cave-dwellers, some of which even had electric light. Cartagena, whose name seemed an epitome of Mediterranean history, proved as dull as Chatham. But the coast of the Mar Menor brought us back to the heroic age. It is a country of windmills, which have canvas sails instead of wooden ones. Don Quixote might have kept his lance intact on these. We must hope that whichever side wins to-day will not break theirs afterwards in reprisals on the country as a whole.

## AN AUTUMN FLIGHT

**A** REALLY hard winter means a period of difficulty and food shortage which presses hardly on a far wider range of bird life than the small bird life we feed upon our lawns. The weather prophets are rather ominously proclaiming signs of a hard winter in the crops of berries, the early flight of birds, and other tokens which are, I believe, as often wrong as right. The meteorologists who have worked on the theories of weather cycles and sunspot maxima have a stronger case, but are by no means unanimous in

their reckonings. A majority, however, believe it will be a hard year.

If the Baltic countries freeze up early, the wildfowl tend to move south in greater volume than in the usual year; but when weather in the north continues mild and open, migration to the south is spread out over a longer period, and the apparent volume of bird movement is less.

The best conditions for the wildfowler in Britain are when a hard and early freeze-up in the north combines with only a



WHOOPEE SWANS MIGRATING. BY J. C. HARRISON. At Messrs. Vicars' Galleries,



BLACK GAME, BY ROLAND GREEN

moderately hard winter in England. The freezing of the north drives the birds to our feeding grounds. Unfortunately, extreme conditions in the north often mean a long spell of hard weather here. Then, though there may be birds in plenty they are so short of food that their poor condition makes them not worth powder and shot.

Birds require a good deal of fuel in the shape of food and water to keep going. When the marshes and shallows freeze and the outgoing tide leaves a film of ice over the mud flats, waders are cut off from their main sources of supply. The shallow-feeding ducks and geese who feed largely on the *zostera* sea grass are in better shape; but if, as can happen, the shallows are filled with light floe ice driven in by the tide, and the great inland broads are ice-bound, then fowl must flight farther south or starve.

Snow, if it is deep and lies for many days, is a risk to most land birds; but the grouse tunnels under the snow to get to the heather, and is, incidentally, kept warm and protected.

It is this winter or autumn aspect of birds which is so well pictured by Mr. Roland Green at the exhibition of drawings in water-colour of wildfowl and game at the Ackermann Galleries. Mr. Green draws birds in movement with a very accurate line. The subjects are correct from a sporting and, shall we say, ornithological point of view, and occasionally he achieves a picture where the composition is really excellent. His recent work shows very considerable advance, and he may certainly claim to be one of the leaders in the English school of bird painting.

No less important, though perhaps rather more individual in manner, is Mr. J. C. Harrison's exhibition of British Game Birds at the Vicars Gallery. Mr. Harrison sees his birds in flight, with the tips of primary and secondary wing feathers almost heraldically separated. There are occasions when one notes this in life, but it would seem probable that this wide separation is due to some particular flying strain—a desire to “brake,” or alter direction—rather than a factor of normal, uninterrupted flight. Apart from this, his birds stand out in feathered perfection from backgrounds which are all that convention could desire. These are exactly the pictures which shooting men welcome.

Both artists show that autumn mood when one thinks again of the guns. H. B. C. P.



MALLARD ALIGHTING, BY ROLAND GREEN

Both exhibited at Messrs. Ackermann's Galleries



# SIGNS AND PORTENTS

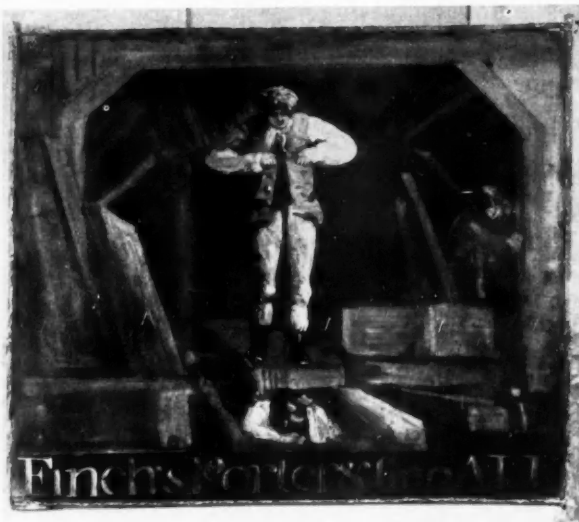
## THE EXHIBITION OF INN SIGNS AT THE BUILDING CENTRE

THE portents are those evidences at this Exhibition (The Building Centre, 158, New Bond Street, from November 2nd for a month) that the inn sign is emerging from a slough of dreariness. The enterprise of the Council for the Preservation of Rural England, supported by the efforts of enlightened brewers and architects, is responsible for an exhibition which is aptly timed to coincide with a vast programme of building and renovation of inns. Quite recently, *The Times* had a prominent article about this building activity and the big changes involved in the design of a very contemporary resort, which the author of the article called "the inn-cum-roadhouse."

The show is on quite a large scale—there are about 270 signs. Naturally, signs of the present day greatly outnumber those of the past. The selection committee have had to be lenient; some of the work shown is admittedly crude. The aim, however, of the venture is not to broadcast complacency, but to awaken interest, in the hope that the production of inn signs may become a creditably popular art, establishing a distinctive tradition of design and craftsmanship. Apart from the question of painted signs, the employment of capable sculptors in wood or stone evokes agreeable possibilities. A new architecture of inns ought to provide scope for carved signs in sympathy with its idiom.

The general effect is colourfully gay, and the Exhibition has the charm of novelty. We have had during the past twelve years such a crop of exhibitions that something strikingly different is altogether welcome. There has been no such display since Bonnell Thornton's exhibition of signs in 1762. His catalogue was a skit on virtuoso art jargon.

The Building Centre's premises were generously offered to the Exhibition's organisers. Although the rooms are not ideally suitable, troublesome difficulties have been partially overcome. Mr. Fred Taylor, the well known poster artist, who is a member of the committee, has toiled indefatigably at the task of hanging the show. In the long room (on the right as you enter) he has grouped a large proportion of the modern signs and arranged attractive bays, formed by the signs themselves. A few metal signs hang in procession down the centre.



"THE TOP SAWYER," NORWICH

By John Crome

anybody who pretends to discrimination between the obviously bogus and the possibly genuine. This spirited painting of dancing sailors and lasses deserves study for a quality of draughtsmanship which obtrudes from the sign's sombre decay. "The Goose and Gridiron," lent by the Guildhall Museum, is homely and thoroughly British. The tavern to which it belonged, a well known house in St. Paul's Churchyard, was demolished in 1895. It is supposed that this sign is a travesty of an earlier sign displayed by the same tavern, "The Swan and Lyre."

A selection of sketch-designs provides a most attractive feature among the modern exhibits. The photographs, too, should not be neglected, for they include illustrations of excellent signs which could not be removed for a journey to Bond Street. There is, for instance, a photograph of the sign for "The Myllet Arms," the new house at Perivale, Middlesex. The carving was executed by Miss Gertrude Heimes, who carried out work for the Shakespeare Memorial Theatre at Stratford-on-Avon.

Two outstandingly accomplished sign-painters of our day, Mr. Ralph Ellis and Mr. E. M. Dinkel, show a quality and range of output that give them an easy ascendancy. Mr. Cosmo Clark's admirable "Red Cow" (No. 203) is an essentially modern affair, a glass sign for electric illumination. Cicely Hey's "White Hart" (No. 186) is a very pretty thing. She has sensitively attuned her lettering to the treatment of the animal. Nos. 175-180 are altogether praiseworthy specimens of sign-painting from the School of Decoration at University College, London. A



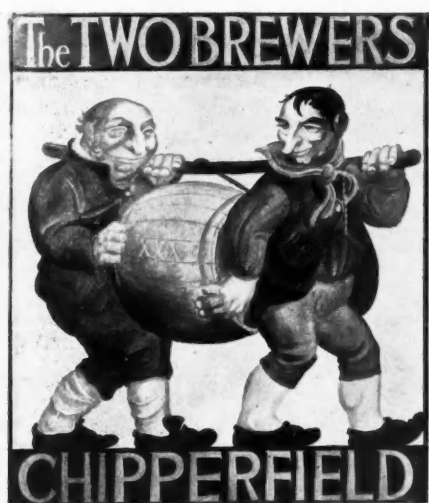
THE OLD SPOTTED DOG



SHIP AGROUND

(Left) "THE OLD SPOTTED DOG," NEASDEN. By Ralph Ellis. (Centre) "THE SHEPHERD AND DOG," BRIGHTON. Ironwork by C. Knight from designs by H. Champion. (Right) "THE SHIP AGROUND," LEA BRIDGE ROAD, E.5. By Ralph Ellis.





(Left) "THE TWO BREWERS," CHIPPERFIELD. By Eric Newton. (Centre) "THE RUNNING FOOTMAN," CHARLES STREET, MAYFAIR. By an Unknown Victorian Artist. (Right) "THE GRAFTON ARMS," BARNHAM. By E. M. Dinkel

critical member of the committee declares that S. L. Webster's "The Earnshaw Buck" (No. 63) approaches perfection in the accent with which painted signs should endeavour to speak.

One looks in vain for thoroughgoing signs of the times. There are an "Earl Haig" and a "plus-foured" golfer driving from a tee: but how timorous these seem! Where are strictly contemporary subjects—"The Speed King,"

"The Puss Moth," "The Tractor," and any number of others?

The catalogue is well indexed, and it has a delightful preface by Professor A. E. Richardson, who served on the Exhibition committee. Is it superfluous to add that an exhibition of this kind inevitably abounds in good fun and seductive oddity?

M. W.

## AT THE THEATRE

### THREE LIFE-STORIES

I SHALL never forget the surprise with which, many years ago, I first saw A. B. Walkley at some banquet rise to his feet to make a speech. My surprise consisted in this, that when the great man had risen to his feet there was less of A. B. W. above the table than there had been sitting down. Like a child, he literally got *down* to make a speech, for Walkley was tiny. Equally tiny was the late J. T. Grein, and there the resemblance ended. In other respects these two critics were as wide apart as the poles. It was almost as difficult to find a play that Walkley would enthuse about as to find one over which Grein would not gush. Mr. Bernard Shaw puts an acute finger on this point in his preface to Michael Orme's biography of her husband, published by John Murray at 10s. 6d. Mr. Shaw says:

The truth is, Grein was one of those strange beings whose intense and jealous love of the theatre is *sui generis*, completely independent of any interest in the drama. Like William Archer, who endured forty years of continual play-going as a professional critic without going mad, he found in the theatre a place of enchantment in which he could no more be unhappy than a child at its first pantomime. . . . The moment he had earned spare money in Mincing Lane he hired a theatre with it, announced any play he could lay hands on, asked any actor or producer he could pick up to perform in it, and then left them to achieve a performance, unaided, as best they might until the blissful moment when he could sit in a theatre which was for the moment his own theatre, and see a performance which was in a sense his own performance.

It is common knowledge how Grein when in 1891 he started the Independent Theatre, not only gave Mr. Shaw his first chance but started a new era in English playgoing. It is interesting to recall that among the original members of the Independent Theatre, which by the way had a capital of £80, were Thomas Hardy, George Meredith, Henry Arthur Jones, and A. W. Pinero. Presently a

committee was formed and this included Frank Harris, "Frank Danby," George Moore, and Cecil Raleigh. This book tells the story of Grein's unending activity in the theatre and on behalf of the theatre. It contains one admirable story:

It was during the dress rehearsal of "Ghosts." In a pause between the acts anxious discussion as to certain "business" affecting a scene of Engstrand's had evidently been going on between the scenes. For suddenly Mrs. Patrick Campbell, a statuesque, imposing figure in the black dress which emphasized the pallor of her face, swept on to the empty stage and, in a voice whose urgency startled a solitary watcher in the shrouded stalls, demanded the whereabouts of Mr. Grein. J.T., engaged in earnest conversation at the back of the auditorium, did not hear. The voice from the stage deepened to tragic intensity. "Where is Mr. Grein? Wherever he is, he must be found. He's the only man in Europe who knows where the hiccup comes."

This book is more than a work of piety; it is one of abiding interest.

*Myself a Player*, by Miss Lena Ashwell, published by Michael Joseph at 15s., contains in its title a hint as to why the author never quite took her proper place on the English stage. The reason is that Miss Ashwell was always something more than a player, and the public always faintly suspected that it was being played down to. Her noble performances made the man in the pit feel a little mean, which is what the man in the pit dislikes very much. Her book is extremely well written and is full of sound and searching criticisms. Consider this:

The other day I heard a group of youngsters discussing the old school with pitying contempt, and one of them dismissed Irving with "he wouldn't have had a look-in in the modern theatre." I think that that is perhaps true, for he would not have looked in.

And here is something on the source of inspiration, which might well be pondered:

There was an amusing example of seeking experience so that starving on the Thames embankment might be realistically depicted.



MRS. SIDDONS, BY AN UNKNOWN ARTIST

(From "Mrs. Siddons: Tragic Actress.")

Three earnest girls—I think they were Ethel Barrymore, Constance Collier and Cissie Loftus—decided to spend a night starving on the embankment. They described it afterwards as most thrilling. After a good supper at the Carlton and having provided themselves with a bag of buns, they sat through the summer night, enduring the pangs of hunger, gazing at the Thames.

Yes, there was always a good deal more of innocent fun in Miss Ashwell than the casual spectator might have imagined.

I close with an admirable book on "Mrs. Siddons: Tragic Actress," the frontispiece to which is reproduced here. In a way I am glad that considerations of space prevent my review from being more than a few lines. This because that review which is too full sometimes defeats its own object by making the reader think he has got all the good stories and now need not bother about the book itself. Miss Yvonne French does rightly not to bother about the many stories told in connection with the greatest of English actresses. The reconstruction of

her life, and the period in which her life was set, have been her object. Yet the book is nowhere dull for Miss French wields a natty and an understanding pen.

Mrs. Siddons had a bad crossing to Ireland, when a "pleasing terror" had the temerity to overtake the great actress. But alas, she did not like Ireland! She did not like the dramatic critic who wrote of her performance of Isabella: "The world will scarcely credit the truth when they are told that fourteen children, five old women, one hundred tailors and six common councilmen, were actually drowned in the inundation of tears that flowed from the galleries, lattices, and boxes, to increase the briny pond in the pit. The water was three feet deep, and the people that were obliged to stand upon the benches, were in that position up to their ankles in tears!" But Sarah Siddons was a grand actress for all her pomp and frigidity, and this is a grand book about her. It is published at half-a-guinea by Cobden-Sanderson.

GEORGE WARRINGTON.

## A CASUAL COMMENTARY

### THE CART BEFORE THE HORSE

THE other day I sat at dinner next to a distinguished authority in the world of cricket. In the middle of a conversation on some other topic, he asked me suddenly who was the genius who had composed the index to the Rules of Golf. I, half snuffing an insult, began to answer defensively that at any rate it was not I; but I found that he was wholly serious in his admiration, saying that no such good thing had ever been done with the rules of cricket. When I got home I looked at that index, which I had always taken for granted, with a fresh eye, and admired it in my turn. The number of things that can happen to "Ball," from "accidentally moved" to "wind shielding," alone fill some three pages, and are all beautifully tabulated. I began to think that my neighbour had been quite right and that it was a work of genius. Then (for this is not a golfing article) my thoughts wandered almost tenderly back to a much greater catalogue written in the same inverted language. This was the Vocabulary of Ordnance Stores, known to its intimates as the "Vocab" (with the accent on the first syllable), which I had had to study during the War and had dismissed from my mind, not without thankfulness, on the instant of peace.

Doubtless there have been many new editions of that great work since my day, and those stores which were marked with a star as "obsolescent" have long since vanished from it; but I trust that the grand and inevitable principle of putting the cart before the horse is still maintained, and that your true Ordnance officer still talks of "ropes head" and "ropes heel" when he means head ropes and heel ropes. That is a point to which the mere temporary could never attain, or, at any rate, I never could; indeed, the language of the "Vocab" never ceased wholly to appeal to my weak-minded sense of humour. As in the case of Dr. Johnson's friend Mr. Edwards, cheerfulness would break through. Nevertheless, I did try to learn it, and always remember with gratitude my first instructor in it, dear old Captain B, who had made it his life's study. On my asking, in pure vacancy of mind, what a "toggle" was, he instantly sent into the store (at Aldershot) and got one, so as to rub it into my mind. Alas! the impression was fleeting, and to-day I only believe it had something to do with a flag or a flagstaff.

I have now been trying, with but little success, to remember the names of the articles in which I dealt in the various shops that I was fated to keep, being all too dependent on my shopmen. One branch of my shop, in Macedonia, provided only horse shoes and mule shoes. That is easy; but I cannot remember the numbers denoting their sizes; all I do recall is the romantic but useless fact that, when horseshoes were bought locally from gipsy smiths, the name for them was "petul." Since I loved my George Borrow and Jasper Petulengro, this shed a ray of light for a day or two on an otherwise unspeakably dreary existence. The other branch of the shop seemed to me duller still. It contained all manner of tools. They would have fascinated the right man, and, may heaven forgive me—how I hated them. I can only recall the name of a single one, which is a striking name in itself—"Files bastard half round." Nails and staples were also in that shop, and common French nails had a title of positively opulent rotundity in the mouth. It has wholly vanished, but at least I do remember my "Covers Waterproof Green 30 x 30." As their proud owner, I climbed to the top of a great pile of them to watch Salonica ablaze in the distance, in the foreground the delicate tapering shape of a mosque standing out against the flames. They were less attractive when we had to take stock of them, and were found to be short to some quite colossal extent. However, there are few hobbles out of which an experienced

Ordnance officer cannot help a poor innocent one to wriggle.

It was never my fortune to keep a clothing shop, a task for which I deemed myself better fitted, since no skill is required to know coats from trousers: and yet that is a large assumption. It might be imagined that anyone could tell one kind of chair from another, but I once kept a large assortment of chairs in a barrack and hospital store at home, and they were most confusing. Masses of them, presumably only needed in peace time, were piled up in a large storehouse, and one day, with a view to getting on with the War, I was bidden to take stock of them. At the very outset I received the friendliest of snubs from my kind foreman, Mr. T. "Chairs arm easy leather covered" I read on my stock sheet, and saw before me a chair which seemed exactly to correspond to this description. So I remarked in a jocular way that here at least was something as to which there could be no doubt. Alas! I was wrong again. "No, no, sir," said Mr. T.; "that is in a different section altogether. That's a chair library local pattern." After that I gave up altogether, and never attempted another identification, though in point of fact I should have been right about "Chairs Windsor." "Chairs officers," as I recalled them, were singularly hard and uninviting, and must have been intended for junior officers only; "Chairs bentwood" had twisted gimbrack legs and may have been supposed to appeal to Nursing Sisters. At the top of the tall mountain was one of imposing and clerical aspect which rejoiced in the name of "Chairs ecclesiastical." It was our only specimen, and I climbed almost to the roof in order to seat myself in it. It is something for once in one's life to feel like a bishop. Those names come back more clearly than the rest because at the time I wrote, greatly daring, something about them. When the something was printed I showed it to Mr. T., not without apprehension, but with all the vanity of the author craving pathetically for praise. He read it very carefully through, and then remarked with a gentle sadness: "There's only one mistake in it, sir, as far as I can see. It's not Blocks Chopping, it's Boards Chopping Married Soldiers."

In the same store was a black box bearing the inscription "Books library; volumes 100." Those I investigated on my own account and found a few novels, a book on Mission Work in India, a *Complete Italian Master*, and *Christian Manliness: A Book of Examples and Principles for Young Men*. Poetry, as far as I remember, was represented by *The Scholar Gypsy* and *The Heathen Chinee*. Mr. T. was of opinion that they were not sufficiently up to date, and he was probably right. It would have been pleasant to have stolen some charming little volumes, Dr. Johnson's complete works: nor, I fancy, would the theft ever have been discovered, for there was no indication that any soldier had read or had a chance of reading any of the works. If any soldier had, then he had not, like Lady Slattern Lounger, "a most observing thumb," for the books were all suspiciously clean, and may be so to this day.

In an ill-disciplined manner I also wrote something about "Books library," and that was the end of my literary career, for I was told not to do it again. It seems rather audacious to do so now, but I trust nothing very dreadful can befall me; and, indeed, I mean no harm, and love to recall that strange topsy-turvy language. It is, superficially, to be sure, only the language of all indexes, but there is this material difference: that of the index is a dead one which nobody talks; that of the "Vocab" is in everyday use, a living tongue. If I had spoken to my Sergeant I of a "half round bastard file" I do not think he would have known what I meant, any more than I know now. If only I could remember the name for those French nails! Like that of the last Laird of Ravenswood, it is "lost evermo."

B. D.



## BLACK CORRIES—AN AUTUMN STALK



"EVERYWHERE HILLS FORMED THE HORIZON"

AT sunrise frost lay white upon the grass beside the small stalking lodge in the heart of the hills; but before the stalking party set out for the far beat the sun was warm and the air unusually clear. The view was a wide one. Everywhere hills formed the horizon. West, the two Herdsmen of Glen Etive—Buachaille Eite Mor and Buachaille Eite Beag—were shaking the morning mists from their steep slopes, and at last rose in soft sunshine that showed their strong cliffs in all their beauty. Away to the south were lofty Ben Lui and Ben Dorain, in praise of which Fair Duncan of the Songs composed his immortal poem.

In the foreground a loch with a romantic name—Lochan Mathair Eite, the Mother Loch of Etive—lay still and clear as a mirror in the sun.

Away to the east we walked, the stalking path firm and dry amid peat hags. On a rock beside the path were the feathers of a grouse, killed and plucked by a golden eagle or a peregrine falcon; a kestrel flew delicately overhead, and meadow pipits twittered among the heather.

Here we approached the march between three great Highland counties—Argyll, Inverness, and Perth—and to the east was the Loch of the Sword, where long ago Lochiel and Atholl measured their strength.

We climbed the gentle slope of Stob an Cruaiche, and here, more than 2,400ft. above the sea, spied the slopes beneath us for deer. Below us a number of stags were feeding beside a burn, and from the sun-warmed summit I watched the attempts of the stalking party to approach these stags; but their caution was so great and their approach so slow that I had leisure to admire to the full the beauty of hill, moor and sky. High in the heavens white clouds drifted, throwing deep shadows on the moors. East, on the far horizon, Schichallion, one of the most shapely of Scottish hills, rose from near the waters of Loch Rannoch. Clouds rolled and eddied about Ben Nevis, but at length the summit

rose above the mist, and the clearness of the air was such that the old observatory on the hill-top was distinct through the lens of a stalking glass. I learned later that climbers to the summit that day had seen all the coast and hills of northern Ireland—a country that is seen from the Ben on only the clearest of days.

Through the still air came the sharp report of a rifle, and, looking round, I saw the stags in full retreat. That shot had not been successful, and the deer soon halted, but were full of alarms. It was interesting to watch from a distance the stalking party, no larger than ants, creeping in single file towards the stags, which moved uneasily ahead of them, sometimes cropping the hill grass, sometimes listening intently and sniffing the air for the taint of human approach. The stalkers flushed a cock grouse, and as that moorland bird rose, crowing lustily, into the air they "froze" in their tracks; but the stags took no further alarm. Here on the hill top with me were three gillies, and the two stalking ponies which placidly grazed on the crowberry plants and dry hill grasses. The gillies quietly talked one with another or slept in the warm sun. I heard that an English lady had been lost on one of the Glen Coe hills two days before and that a search party had failed to find her. I heard of the interest in Highland piping and Gaelic singing in Glen Coe—a glen in which it is said that even to-day no Campbell feels happy and where the traditions of that massacre of MacDonalds centuries ago are still strong. The talk was ended by a rifle shot, and the gillies led the ponies down the hill to bring home the stag, a seven-pointer with a heavy body.

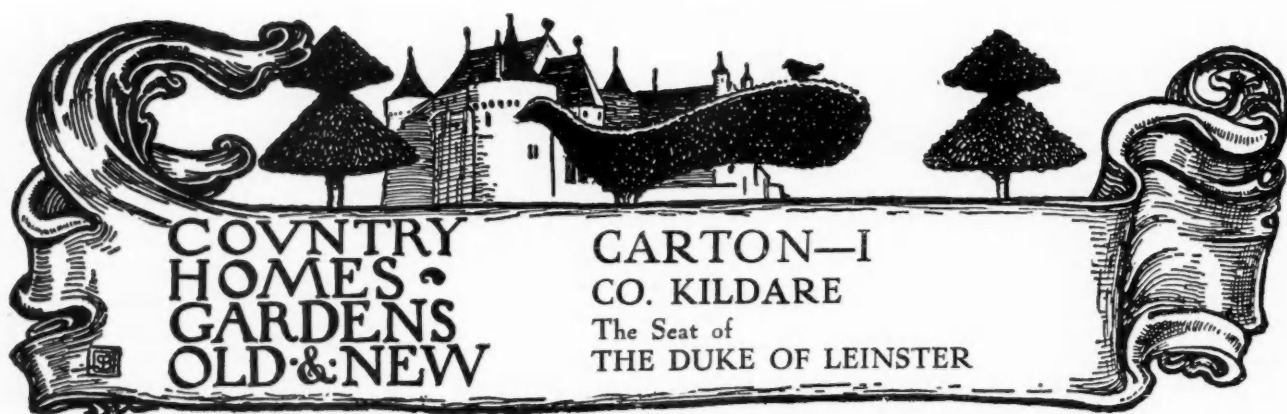
The sun had dipped behind Buachaille Eite Beag before the stalkers reached the lodge, and on the air that was rapidly cooling were borne the strains of a *faillte* or welcome, played by the piper who, after supper that night, played to an audience of stalkers, gillies, and guests, a selection of tunes, some of them modern, others made long ago, before the day when Johnson and Boswell visited the Highlands and brought news of them to the south.

SETON GORDON.



"ON THE HILL TOP"





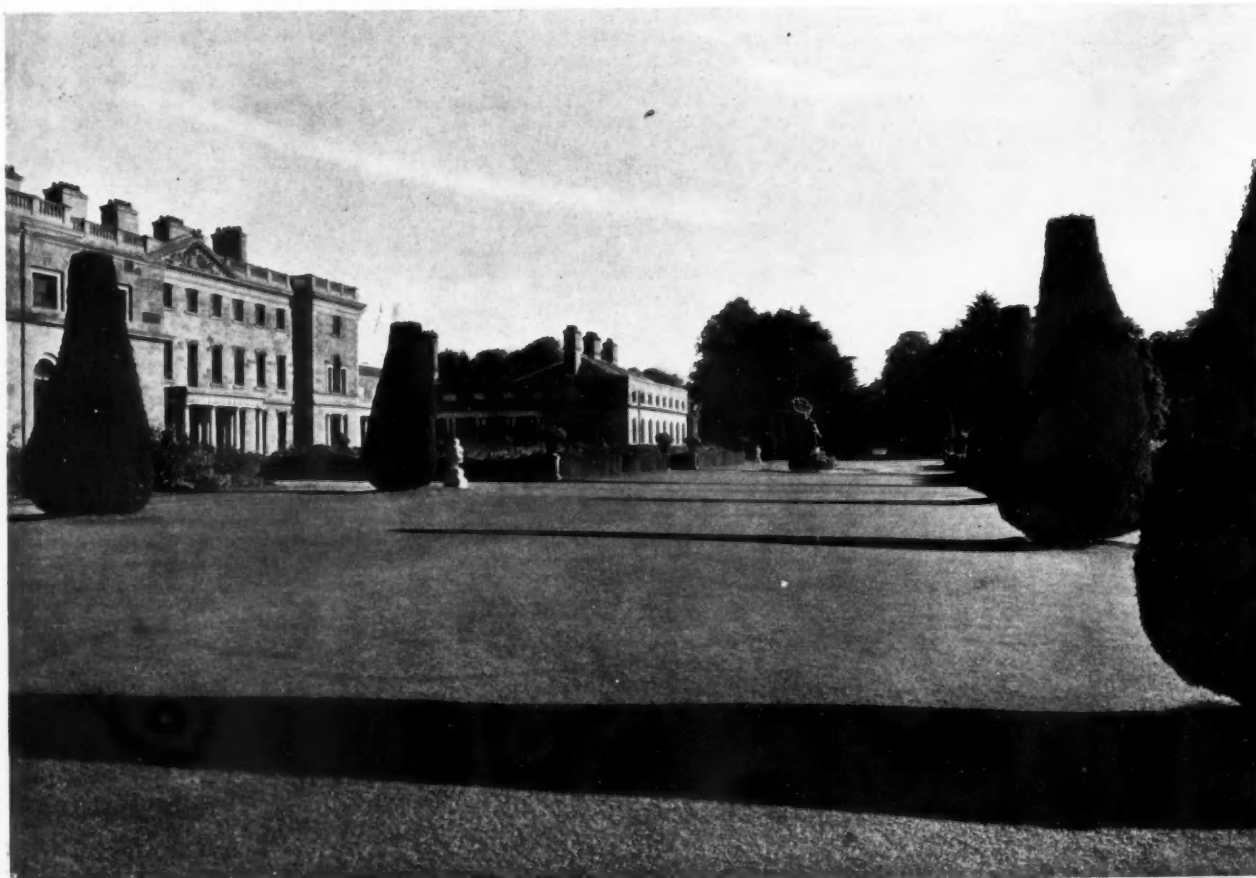
*A seventeenth century house built for Richard Talbot was transformed for the nineteenth Earl of Kildare, 1739-47, by Richard Castle, the "Robert Adam" of Irish architecture*

CARTON, the seat of the Duke of Leinster, did not become the principal residence of the FitzGerald until 1739; it was at that period that Robert, nineteenth Earl of Kildare, engaged Richard Castle, the German architect, to make additions to a house which had been built in the previous century, and make it appear much as it does to-day. It lies only three miles to the north of Castletown, illustrated in COUNTRY LIFE, August 15th and 22nd. In former times the Earls of Kildare had lived in the castles of Maynooth, Kilkea, and Woodstock, in County Kildare, and in the castles of Croome and Adare in County Limerick. They had also a house in Dublin, built, as was then the custom, principally of timber.

In all Ireland no county has more memorials of the Norman and early English settlements than has the County Kildare. Close to Carton stands the ivy-covered tower and keep of what is perhaps the oldest of them all, Maynooth Castle. Its foundations were laid in the twelfth century by Maurice FitzGerald, to whom Strongbow gave the lordship of Maynooth and Naas. Maurice FitzGerald is a great figure in Irish history; he was one of the original Norman barons to land at Wexford in 1170 and begin the Anglo-Norman conquest of Ireland. He was already half Celtic, for his mother was Nesta, the daughter of a Welsh prince; while the FitzGerald, or Geraldines,

were descended from the Gherardini of Florence. It was Maurice FitzGerald, together with four other barons and a small army of Norman followers, who defeated King Roderick O'Connor's army of thirty thousand Irish, and so paved the way for Henry II's invasion. These Norman barons, it has been said, had the blood of nation-makers in them, and, but for the treachery of Strongbow, might have ruled Ireland as kings instead of ending as barons of the King of England.

But, although they remained barons in name, the FitzGerald became in fact great princes, ruling over the fertile lands of Kildare. Maynooth was their stronghold; for nearly five hundred years it withstood the sporadic rebellions of turbulent natives and the more persistent attempts at domination by the kings of England. The greatest of the Geraldines was Gerald, "the Great Earl" (1456-1513). Perhaps he was the greatest soldier statesman Ireland ever produced. According to the Irish historian Donough Bryan, his rule was neither Norman nor Gaelic, but a compound of both, which represented all the then existent elements in Ireland. The English despaired finally of conquering him. "All Ireland," Henry VII was told, "cannot rule the Earl of Kildare"; to which the King immediately replied: "Then the Earl of Kildare shall rule all Ireland." But Henry VIII struck with a heavy hand, and succeeded in breaking the power of the house of Kildare. The



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1.—LOOKING ALONG THE LAWNS OF THE GARDEN FRONT

"Country Life"



2.—THE GARDEN FRONT, FROM THE EAST



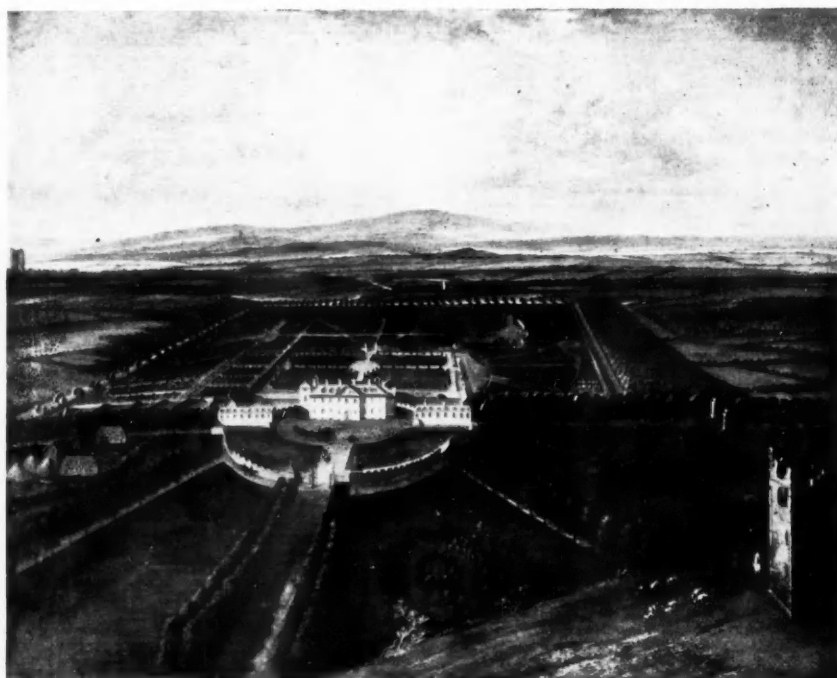
3.—THE CENTRAL PORTION OF THE GARDEN FRONT



Copyright 4.—THE ENTRANCE FRONT, AS ALTERED BY THE THIRD DUKE IN 1817 "Country Life"

rebellion of Lord Thomas FitzGerald—known as “Silken Thomas” on account of the silken trappings of his horses—was ruthlessly suppressed. Henry VIII, says Holinshed, was convinced “that he should never conquer Ireland as long as any Geraldines breathed in the country.” The result was that Silken Thomas, with five of his uncles, was beheaded at Tyburn. The surrender of Maynooth followed. Its fall (1535) marks the beginning of a new era in Irish history. For although, seventeen years later, Edward VI restored the castle and its lands to the FitzGerald, henceforth the Earls of Kildare were great lords, not semi-independent princes. During the troubled years of the seventeenth century, Maynooth Castle fell into a state of ruin, and the Earls of Kildare took up their residence at Kilkea Castle.

Carton forms part of the original manor of Maynooth. The earliest mention of “The Carthyn” appears in 1355. It would seem that some form of “castle” existed there. In appearance it was probably an oblong “pile,” or fortified dwelling-house. Two hundred and fifty years later, in 1603, we read of a lease of the manor of Carton, consisting



5.—CARTON AS IT WAS IN 1739. FROM A CONTEMPORARY PAINTING



Copyright 6.—BENEATH THE PORTICO OF THE GARDEN FRONT “Country Life”

of 403 Irish acres, being made by Gerald, fourteenth Earl of Kildare, to William Talbot, grandson of Sir Thomas Talbot of Malahide. It was the same William Talbot who built at Carton a house which forms the nucleus of the present mansion. The estate subsequently passed to the celebrated Richard, Duke of Tyrconnell. Tyrconnell, for the part he played in the Rebellion of 1688, suffered attainder, and Carton was forfeited to the Crown. Fifteen years later, the estate was sold by auction in Dublin, being bought by Major-General Ingolsby, Master-General of the Ordinance, for £1,860. His great-nephew, Thomas Ingolsby, sold it to the nineteenth Earl of Kildare in 1739.

Robert, nineteenth Earl of Kildare, was the builder of the present house. Born in 1675, he succeeded to the title in 1707. Two years later he married Lady Mary O'Brien, eldest daughter of William, third Earl of Inchiquin. It was the Earl's original wish to have restored the castle of Maynooth, then in ruins, but on examination it was found to be too much dilapidated. He therefore, as mentioned above, repurchased the lease of Carton for £8,000, with the intention of making it his principal residence. There is at Carton a picture of the house as it then stood (Fig. 5). It was two-storeyed, with a high roof and two one-storeyed wings. There were three straight avenues of trees leading to the hall door on the south-east front—where the garden now is (Figs. 2 and 3); while on the north-west was a handsome formal garden.

The Earl of Kildare at once began to make the additions to the house according





7.—A MARBLE BOY, BY QUELLIN



8.—ANOTHER, BY P. VAN BAUERSCHEIT

to the plans of the German architect, Richard Castle. Richard Castle—whose real name was De Richardi—appears to have settled in Ireland at the invitation of Sir Gustavus Hume, Bt., some time during the second decade of the eighteenth century, having, it is believed, come from Kassel. There is no evidence of Richard Castle having visited England, and, as a consequence, his name is almost unknown in this country. But Castle occupies a place of importance in Irish domestic architecture at least as great as that occupied by Robert Adam in the domestic architecture of England. The great building age in Ireland began with his arrival and continued till the end of the century. From 1720 onwards, economic conditions improved, the population increased, waste land was brought into cultivation, and—a sure sign of prosperity—the value of landed estate steadily rose. In fifty years Dublin was transformed from being a very squalid and ill-built city into one of the most splendid capitals of Europe; while almost all of the great Irish country houses were built between the years 1720-80.

Richard Castle was largely responsible for this happy result. According to the historian Warburton, up to the time of his arrival there was scarcely one private residence which displayed any taste; but he introduced into Ireland the models of Palladio, and a rapid improvement immediately succeeded. Castle is known to have erected upwards of twenty important country houses in Ireland. These include, besides Carton, Castle Hume, County Fermanagh (his earliest work); Powerscourt, County Wicklow (1731); Hazlewood, County Sligo (1731); Russborough, County Wicklow (1747); and Hortland, County Kildare (1748). Summerhill, County Meath (1731), the seat of Lord Langford, and probably Castle's most successful country mansion, was unfortunately destroyed by fire during the last Rebellion. In Dublin Richard Castle was

responsible for a large number of private houses, chief of which was the splendid Leinster House (1745), formerly the town residence of the FitzGerald family, and now used as the Parliament buildings of the Saorstát Éireann. His public buildings were not so numerous. But it is worthy of mention that Richard Castle was responsible for the old Music Hall in Fishamble Street, where Handel first produced "The Messiah," afterwards praising the building for its acoustic properties. Contemporary biography represents him as being a man of integrity, of amiable though somewhat eccentric manners, whom convivial habits kept poor. When he disliked any part of his work, he would collect his men together, march them to it in procession, and immediately pull it down. Richard Castle died suddenly at Carton in 1751, aged about sixty years, while in the act of writing to a carpenter engaged in the erection of Leinster House. He was buried in Maynooth Church, under the tower.

Thus it is apparent that the belief generally held, that all the fine Irish houses were built after 1770, is fallacious. Carton, Castletown, and Powerscourt all belong to a period forty years earlier than the splendid outburst of building in the Adam period. It is true that the rise of the political importance of the Irish Parliament during the years 1770-1800 caused a rapid and widespread architectural outburst. Still, the fact remains that the houses and public buildings built by Richard Castle are undoubtedly the finer in general design. It was not, however, until the passing of the Act of Union in 1800 that the decline of building in Ireland definitely began to set in. Then, with the withdrawal of capital from the country and the promotion of absenteeism, the Georgian age of Irish architecture was indeed at an end.

The work of alterations at Carton according to Richard Castle's plans was begun in 1739.

9.—ON A WING OF THE GARDEN FRONT  
Showing the fine detail of Castle's work



10.—THREE CONVERGING BORDERS IN THE KITCHEN GARDEN

His plans included lengthening the body of the house, raising it and the wings a storey, and connecting them by open colonnades. So rapidly was the work carried on that the beautiful ceiling of the then dining-room—now the saloon—was finished by the Italian artists, Paul and Philip Franchini, in that same year. The original account book, giving the expenditure, labourers' wages, etc., of the works in progress in 1739, gives the cost of this ceiling at £501. Mention is also made in the same account book, in connection with the Portland stone imported from England, that "the cost of the first cargo being taken by ye Spaniards in 1739 came to £41 15s. 1d."; and that the sum of £39 1s. 8d. was received from a London insurance company in compensation for the loss. In the pediment over the then hall door (Fig. 3)—which to-day faces the garden—are the Earl's arms impaling those of the Countess—the O'Brien coat; in connection with which appears the following entry: "To carving the familie Arms, by John Houghton and John Kelly, in ye Pediment in Ardbrackan Stone, with other

decorations of Boys, Cornucopias, etc., £60." The total cost of the alterations at Carton amounted to upwards of £21,000.

The house, since the completion of Castle's works, underwent further alteration early in the nineteenth century; but the main building, which consists of a centre block with wings and built of cut stone, is substantially the same as it was when completed in 1747. Situated at the eastern extremity of the little town of Maynooth, Carton overlooks the undulating and well timbered demesne of 1,200 acres, which is enclosed within a square stone wall. Through the demesne, the artificial river known as the Ryewater winds its way. The house itself commands magnificent views, extending as far as the Wicklow Mountains.

The demesne at Carton appears to-day very much as it did to Arthur Young when he visited it in 1776:

The park ranks amongst the finest in Ireland. It is a vast lawn, which waves over gentle hills, surrounded by plantations of great extent, and which break and divide in places, so as to give much variety. A large but gentle vale winds through the whole, in the bottom of which



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11.—THE EAST END OF THE LONG LAWN IN FRONT OF THE HOUSE "Country Life"



a small stream has been enlarged into a fine river, which throws a cheerfulness through most of the scenes; over it is a handsome stone bridge. There is a great variety on the banks of this vale; part of it consists of mild and gentle slopes, but part steep banks of thick wood; in another place they are formed into a large shrubbery, very elegantly laid out, and dressed in the highest order, with a cottage, the scenery about which is uncommonly pleasing; and farther on, this vale takes a stronger character, having a rocky bank on one side, and steep slopes scattered irregularly with wood on the other.

The principal rooms of the house, following the alterations at the beginning of the last century, now have a southern aspect. They overlook a handsome formal garden, laid out in the Italian style. The principal ornament of this garden is the stone table of Gerald, ninth Earl of Kildare (1533), which was formerly in the Council House of Maynooth Castle. Upon it is engraved the motto of the FitzGerald, "Crom-a-boo" (Crom for ever), this being in past times the war cry of the Geraldines. Also in this garden are four marble statues of children, two of which (Fig. 7) are by the Flemish sculptor Quellin (1696), while two are signed

by "P. V. B." (Fig. 8). Examples of the work of P. V. B. also occur at Aldby Hall, Yorks; and at Ditchley (formerly at Wrest). Mr. Christopher Hussey has established the identity of this sculptor as Bauerscheit, since at Panshanger examples of his work are signed "P. V. Bauerscheit. Statuarius Regis, 1714." No signed examples of his work, other than those at Panshanger, are known.

The walled kitchen garden, approached by shady avenues of Irish yews, lies on the east. On one side the garden is enclosed by the Sheet of Water; within, it is adorned with handsome herbaceous borders, which hide the vegetables. This garden, which was laid out in the latter part of the eighteenth century, is remarkable for its size. Huge walled gardens near the house were a feature of the Irish demesnes of this time, and often the home farms were inside the walls. Thus, the walled garden at Carton is said to have been of 50 acres, rivaling in size the King's gardens at Windsor.

BRIAN FITZGERALD.

## NAPOLEON OF NOTTING HILL

Autobiography, by G. K. Chesterton. (Hutchinson, 10s. 6d.)

IT is a little disconcerting to the reader to find an autobiography, written by a man so recently dead as Gilbert Chesterton, issued without a word of explanation as to when and in what circumstances it was written; and to some of those whose characters and achievements are discussed and related in its pages it may come with the somewhat unpleasant feeling of shock which might be experienced on hearing a voice from the grave. Not that G. K. C. was ever likely to have anything ungenerous to say, but he was often both candid and vigorous in his comments, and loved the equally vigorous reply, which now, alas! can never be made. Nobody is likely to resent anything which is said in the book. Everybody, indeed, will appreciate its truly Chestertonian flavour, even those who find it a little strange that their old friend should have begun another argument and left the world without waiting for an answer—though this is neither his fault nor his publisher's. Gilbert Chesterton was always a debater, one to whom exchange of ideas was the spice and much of the substance of life, and one to whom mental acrobatics came a good deal more naturally than physical ones. Apart from this aspect of his life, the debt at least two generations owe him is great. Few more kindly and effective expositors of pretentious sham have ever sought to save us from the dull smugness of hypocrisy, and few more alert intelligences have stimulated by their example the business of challenging thoughtless and formless opinion. The great volume of journalism he has left, his poetry, and his strange and unexpected novels, show that he was no mere coiner of paradoxes, but one who passionately desired not only discussion but the truth.

Though there is much in the present volume which may be of more personal interest to "men that were boys when he was a boy" than to their successors, it gives an account of the life of more than one literary generation which cannot fail in its appeal to all who are in any way concerned about books, religion, or the interplay of political thought and affairs. The story begins in the middle 'seventies in a typical Victorian family in Kensington. It moves on to St. Paul's, where young Chesterton first met some of those, like Lucian Oldershaw, E. C. Bentley, and Edward Fordham, who were to be numbered among his literary comrades in later years. A few years later it is concerned with that group of robustly cheerful knights-errant of the pen of whom the leading spirits were Chesterton himself, Hilaire Belloc and Maurice Baring. The story of those great days before the War is told with a zest which no reader will resist. In later years there arrive upon the scene such men as W. B. Yeats, H. G. Wells, Edmund Gosse, Auberon Herbert and, somewhat more remote, such literary and political celebrities as Thomas Hardy, George Meredith, Arthur Balfour, and Lord Curzon. About all his friends and acquaintances Chesterton writes with characteristic vivacity, and the volume is full of illuminating pen sketches and anecdotes. One cannot resist repeating the story of a former High Master of St. Paul's, who once vented his scorn for what he called "the trade of an usher" in the form of a rhetorical question addressed to a boy. "Why are boys sent to school, Robinson?" Robinson, with downcast eyes and an air of offensive virtue, replied faintly: "To learn, sir." "No, boy, no," said the old gentleman, wagging his head. "It was because one day at breakfast Mr. Robinson said to Mrs. Robinson 'My dear, we must do something about that boy. He's a nuisance to me and he's a nuisance to you and he's a perfect plague to the servants.'" Then with an indescribable extreme of grinding and grating contempt: "'So we'll Pay Some Man . . .'" This is only an example of the turn of anecdote exhibited throughout the book. Nothing has been said of the accounts given of its author's literary and religious development, though they are among the most attractive of its features. EDMUND BARBER.

Ego 2, by James Agate. (Gollancz, 18s.)

IN reviewing this book's predecessor, which perhaps should now be re-christened "Ego 1," Miss Rebecca West put forward the interesting

theory that Mr. Agate does not really exist. The extraordinary and conflicting variety of attributes revealed by the book led her to the belief that Mr. Agate was like one of Pirandello's "Six Characters in Search of an Author": an embodiment of rough notes for a personality in some novel which its creator, having conjured into contradictory existence had put aside without co-ordinating. Did we not all know our Mr. Agate, or at least some facets of him, this second instalment of his day-book would lend support to the theory that he is several people, so improbably varied are his occupations. For example, a passage about playing tennis, golf, and bridge with Edgar Baerlein is succeeded by an interchange of letters on metaphysics with Mr. Charles Morgan, in which the latter defends his views on immortality with such unstudied brilliance that Mr. Agate confesses himself converted. The next entry, however, is: "is there anything more heart-breaking than to imperil a match by missing yard putts?"; and soon we are with Mr. Agate's friend Albert Throup and the hackneys. There is this much in the theory of dual personality: that Mr. Agate has solved the problem of putting the maximum into life by somehow contriving not to let any one set of interests eclipse any other. The book is in the nature of a lucky bag, to dip into at odd times; but it is also an excellent chronicle of the London round during recent months, and so full of good things that there is not a dull paragraph—scarcely, indeed, a consecutive one! Somewhere he says "I have to be witty to live"; but there is no impression that the freshness and vitality are ever forced. They bubble like a newly opened bottle of his favourite beverage.

Twenty Years After. Edited by Major-General Sir Ernest Swinton. (George Newnes, published serially in forty weekly parts, 7d. each part.)

"We travelled in the print of olden wars  
And all the land was green."

SO sang Robert Louis Stevenson a good many years ago in the happy and romantic vein which can look with pleasant indifference on "old unhappy far-off things and battles long ago." The battle-fields of Flanders and of Picardy are green once more, but those who remember them, at first (or even at second) hand, as they were some twenty years ago can scarcely be expected to look upon their greenness with the detached indifference of a poet. The recollections are too poignant. A comparison between "now" and "then" will not, however, lose in its appeal for this reason; and *Twenty Years After*, one of the main ideas of which is to show, in a series of contrasted views, the once familiar background of the greatest of human struggles, cannot fail to be of the utmost interest to those who witnessed it, or to those who are never likely to forget what it meant to them in other ways. Unfortunately, there is a different reason why this publication should appeal to a much greater public. The generation which has grown up since 1914, during a series of ever-recurring crises and international upheavals, needs to be shown as simply and as forcibly as possible the implications of world war. General Swinton is known as a graphic and effective historian of wars, and his achievement, twenty years ago, of introducing and bringing the tank into effective action will not soon be forgotten. In the present work he has brought together a brilliant team of writers who are also experienced soldiers able to look back to-day across the gulf of years at scenes and events in which many of them played no negligible part. They include Colonel F. E. Whitton, Colonel H. de Wateville, and Major E. W. Sheppard—all well known authorities on military matters; Mr. R. H. Mottram, whose "Spanish Farm" is one of the most famous of English War novels; and Major I. H. Beith, better known as the "Ian Hay" of "The First Hundred Thousand."

The Happy Fisherman, by Stephen Gwynn. (Country Life, 10s. 6d.)

STEPHEN GWYNN has chosen a very apt title for his book. One cannot read it without feeling that here at least we find the experiences of a man who, when fishing, was always happy, whatever the result. A book founded on years of experience must contain many useful hints to the youthful angler seeking for information, added to which we find the author full of praise for the more modern methods of his companion, Roy Beddington, whose sketches are an added charm. One small sketch drew from an ardent angling friend of mine the remark: "Charming. I must get that book"—yet the sketch was only a pair of shoe brogues at the end of a chapter. I would have liked to have asked him what thoughts those brogues brought to his mind in the midst of the hurly-burly of London life. They certainly gave me a longing for the wide open spaces. Much of the narrative deals with Ireland, especially the south-west. Days in the Cara River



with its Boat Pool, Loughs Acoos, Cloon, brought back many happy memories. Another charm is the inclusion of names, such as Mickey Moriarty and Peter Scott, for, being as we are, we take some small credit to ourselves and say: "I knew these people when I was there." Whole days of fishing are described so well that we may feel ourselves one of the party, even to the cold of the wind as it blows through us. The book was all too short, but I shall read it again.

*Honourable Estate*, by Vera Brittain. (Gollancz, 8s. 6d.)

NO one is doing more than Miss Vera Brittain to provide material for that Olympic estimate of our own times that will be made by some man or woman of the future. As Miss Brittain is well aware, nobody alive to-day can see those times in true perspective; but we may safely surmise that future historians and authors will be grateful for the closely documented help of "Testament of Youth," and even more so for *Honourable Estate*. In her new novel Miss Brittain deals with the last forty years, principally from the point of view of the women who have lived during them. Her book opens in 1894, and no girl in her twenties to-day need think that she exaggerates the conditions for women that prevailed then. The story of Janet Rutherford, struggling to assert an individuality and not succeeding, is the story of thousands of her

contemporaries. In Janet's son, and still more in Ruth, the girl who eventually becomes his wife, Miss Brittain ably typifies the different and still raging battles of the younger generation. She takes Ruth through "war and love, loss and despair, pestilence and famine, work and recovery, marriage and a national crisis, childbirth and the shadow of death," up to the year 1930, the peak year of democratic achievement. Everything that intelligence, industry and a forward view can bring to a novel is in *Honourable Estate*. But it would not be fair to conceal that it does lack two things: humour and a sense of poetry.

V. H. F.

#### A SELECTION FOR THE LIBRARY LIST.

JAMAICA, THE BLESSED ISLAND, by Lord Olivier (Faber, 21s.); VISCOUNT HALIFAX, by J. G. Lockhart (Bles, 12s. 6d.); MRS. SIDDONS, by Yvonne French (Cobden-Sanderson, 10s. 6d.); THE CUBS OF THE STRANGER, by Marguerite Tweeddale (Methuen, 12s. 6d.); INDIA RECALLED, by Cornelia Sorabji (Nisbet, 12s. 6d.); PUPPETS THROUGH LANCASHIRE, by Walter Wilkinson (Bles, 5s.). FICTION: CARDS ON THE TABLE, by Agatha Christie (Collins, 7s. 6d.); HONOURABLE ESTATE, by Vera Brittain (Gollancz, 8s. 6d.); JILL SOMERSET, by Alec Waugh (Cassell, 8s. 6d.).

## OAK AS A FOREST CROP

VIRGIL spoke of the oak as

Jove's own tree  
That holds the woods in awful sovereignty.

But the oak, though indisputably the king of the forest, is a kindly king. He reigns in peace and friendship with his neighbours. He does not smother and suppress all within his reach that try to rival him—like a dictator. Rather does he exert a kindly influence on all around him. He is the emblem of majesty, of strength, of calmness, and of durability. He is, in truth, a royal democrat.

What tree, then, can rival the oak for planting to commemorate our present King's Coronation?

The slow rate of growth of oak and the consequent long period before it reaches maturity, and the difficulty in obtaining a remunerative return from thinnings, are tending to drive the planting of oak from private estates in favour of the quicker-growing conifers. This is a pity, and it is not really necessary.

Two important factors required to obtain a stand of clean straight oak are maximum rate of growth and a selection of stems for the final crop. Occasionally one finds a patch of young oak growing up from self-sown acorns, and one is struck with the rapidity of growth and the straightness of the stems. These two qualities are produced by the crowding together of the trees and the natural development of the tap root (which does not occur, say, in a two-year two-year transplant).

How, then, are these two qualities to be reproduced in artificial regeneration—i.e., planting—of oak? The answer is: "By establishing patches of densely planted oaks in a matrix of other species."

Before going into this in more detail, let us, for a moment, go to the other end of the rotation and work backwards, so to speak. A fully stocked area of oaks of 150 years of age would require some 100 trees, more or less equidistant apart, per acre. This is equivalent to a spacing of about 20ft., centre to centre. But we must have crowding together in the early stages, as experience has shown that single-stem mixtures of oak and other species planted 4½ft. or 5ft. apart are not successful, as the oak, under these circumstances, cannot keep pace with its neighbours and is finally suppressed.

We must, therefore, take the hint from Nature's method and crowd our oak together in patches equally distributed over the area, in their early stages. The rest of the area is then filled in between the patches with more quickly maturing trees that will produce remunerative thinnings, and be taken out at about fifty years of age, when it is good silviculture to introduce a crop of beech, which will benefit the oaks in their later life.

Now a spacing of 20ft. apart, centre to centre, is equivalent to 109 trees per acre. A greater number per acre may be used, and will give a better selection of trees for the final crop, but will be more expensive to produce.

As first costs are all-important, we will take for our example an area planted with 109 patches of oak and filled in with other species at 5ft. apart.

Patches 5ft. by 5ft. at 20ft. apart, centre to centre, are prepared roughly and planted with sixteen one year

old oak seedlings at 14ins. apart—i.e., four rows of four seedlings each. Experience has shown that the preparing of these patches and sowing them with acorns frequently leads to failure owing to the ravages of pheasants, pigeons, and mice; and one year seedlings are preferable to two-year seedlings, as their tap roots can be kept intact and straight.

The rest of the area is now filled in with transplants of other species, no tree being planted nearer than 5ft. to the edges of the oak patches. This requires 1,308 transplants per acre—i.e., twelve transplants to each oak patch.

If we call one oak patch and twelve transplants a "planting unit"—there being 109 such units to the acre—it will make the diagram clear.

The species of transplant to be used will depend on soil conditions and other local factors. In suitable conditions larch and ash will, of course, be used, both of which yield remunerative thinnings and may be felled as a crop at fifty years of age, when the oaks may be underplanted with beech.

#### ESTABLISHMENT AND AFTER-TREATMENT

It must always be remembered that oak is to be the main crop. It should also be realised that the young oak trees will benefit by the competition of the weeds usually indicative of a good oak soil—viz., brambles, briars, and blackthorn—provided these weeds are not allowed to overtop and smother the oaks. The weeding of the oak patches should therefore be reduced to a minimum, but the other species must be weeded in the ordinary way.

As the plantation becomes established and the young trees come above the weed growth and begin to grow rapidly, the oak patches must always have preferential treatment, and any trees interfering with the oak must be removed, even if only eight or ten feet high. The close planting of the patches has two objects:

(1) By crowding to induce rapid growth.

(2) To provide a selection of trees from which, ultimately, one good stem per patch will be left to form the final crop.

If the patches are always given preference, the shade of the surrounding larch and ash will not hurt the oaks.

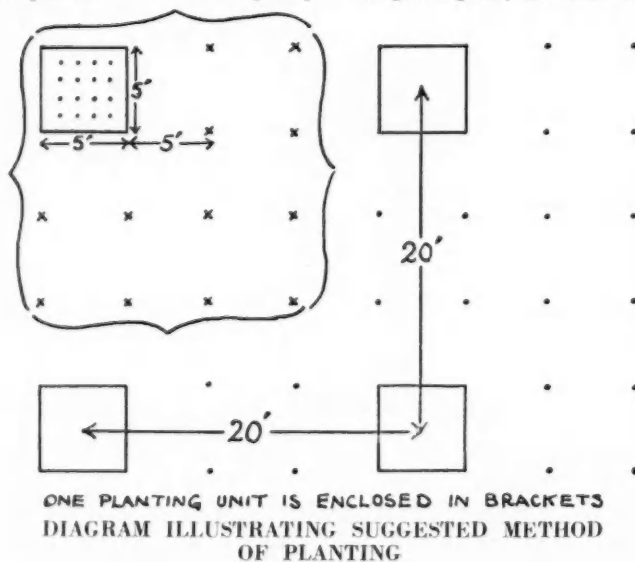
The patches themselves will be carefully watched, and, as the trees require more growing space, they will be thinned gradually until the selected tree alone is left per patch.

It is, of course, taken for granted that the soil is suitable for growing oak, and that the area is protected from rabbits and farm stock.

The soil for oak must be deep, well aerated, and contain a fair degree of moisture. A soil of moderate fertility will grow oak provided it is deep enough to allow the tap root to descend without meeting with any obstructions such as a layer of pan or an inhospitable subsoil, and has also the other physical properties of aeration and moisture. Frosty hollows should be avoided.

These points are stressed here, as they are essential for the success of the crop. Moreover, the Forestry Commissioners will not sanction the afforestation grant of £4 per acre for plantings which are to produce a final crop of oak unless they are satisfied at first that the soil of the area is suitable for growing oak.

L. BLOOMER.



# THE ROMANCE OF BUYING RACEHORSES

DAN BULGER AND LOVELY ROSA



DAN BULGER WINNING THE CAMBRIDGESHIRE STAKES FROM DAYTONA AND LAUREAT II

IT was a very interesting Cambridgeshire that was won last week by Sir Abe Bailey's Dan Bulger from Sir George Bullough's Daytona, and once again it proved that the best horses in this race are, in the majority of cases, three year olds carrying round about 8st. Dan Bulger is a three year old and he had 7st. 13lb. Daytona is of the same age and carried 8st. 5lb. That Harina (8st. 2lb.) ran so badly is unaccountable, for she had been showing her trainer, Mr. R. C. Dawson, excellent form at home, and yet when she had gone little more than half way Donoghue felt she could not win. The victory of Dan Bulger, who finished two lengths in front of Daytona, was a clear cut one, for he began the run up the hill as if he had been dynamo-driven, and nothing could live with him, so much grit and fire did he show after his jockey Weston had called on him to come and win his race. He was irresistible. Daytona had been a disappointment throughout the season until last week. He had been placed only 5lb. below the best in the Free Handicap, on the strength of his excellent two year old performances, and started favourite for the Two Thousand Guineas, in which he ran moderately. After three other performances, also moderate, he was rested from the first week in July until last week, when he left all his previous form of the season behind. Probably when he was running so badly in the spring he had outgrown his strength, for he was a far better colt last week than he had been at any other time this season, and perhaps next year he will prove himself a brilliant miler. He was never out of the first four in the Cambridgeshire, but weakened a little in the ninth furlong, when Dan Bulger took the lead from him. There was an interesting newcomer from France in the race, Mr. A. K. Macomber's Tempest II, a son of Parth, a horse that finished third in the Derby won by Papyrus from Pharos. This is a handsome colt showing much quality, and, though he had been stopped in his work not long ago and was not supposed to be at his best, he ran a very good race and was only beaten inches for fourth place behind Finalist, who was at a disadvantage in that he had to race by himself on the Stands side for the last two furlongs. Usually it is the horses on the Stands side that have others to race with them. In this case the positions were reversed, for those drawn in the so-called worst positions, which included the first three, had it all to themselves. Laureat II ran a good race, finishing only a short head behind Daytona.

The story of Dan Bulger reads like a romance. He was bought at the Dublin Horse Show sales by Mr. Cottrill for only 340 guineas, that trainer acquiring at the same time Henry the Fifth at 360 guineas, and Lovely Rosa, winner of the Oaks, for 670 guineas. He offered the three at Newmarket two months later, when Dan Bulger made 430 guineas, Lovely Rosa 670 guineas, and Henry the Fifth 620 guineas. Their buyer, Lieutenant-Colonel Macdonald, decided a little later not to race them, and Mr. Cottrill then bought them again, and subsequently sold them to Sir Abe Bailey, for whom they have done such great service, for they have won between

them about £12,000 in stake money, and the great satisfaction came to their last buyer of winning his first classic race with Lovely Rosa. To have bought in Dublin an Oaks winner and a Cambridgeshire winner for 710 guineas in the same week belongs more to the department of racing fiction than of racing fact.

A most interesting race took place for the Limekiln Stakes, in which Sir Frederick Eley's three year old filly, Barrowby Gem, beat the four year olds, Field Trial and Theft, with some ease. It was thought that Theft had re-found his very good form of last season, which he appeared to have shed after he won at Kempton in April. He had not, and was well beaten in what was his last race, for he now goes to the stud at a fee of 98 guineas. Field Trial was found to be coughing a little later in the week, so that intentions of running him again in the Final Stakes, which closes the season at Newmarket, were frustrated. He also has finished his racing career, and Lord Astor wishes to sell him, and will very likely do so in the early future. Immediately after the race Barrowby Gem was sold to Mr. Adrian Scrope, acting for the Sledmere Stud, for a very large sum. This daughter of Mr. Somerville Tattersall's sire, Hurstwood, has been a very good filly while she has been in training, and Sledmere wanted her blood again, as she goes back to one of their families. Although Lovely Rosa won the Oaks in which Traffic Light stopped when she had the race at her mercy, the latter and Barrowby Gem take the honours of the season among the three year old fillies. Traffic Light finished four lengths in front of Barrowby Gem in the Coronation Stakes at Ascot, and when the latter won a head in the Newmarket Oaks she was receiving 9lb. from the other.

The two year old racing of the week, both at Newmarket and at Hurst Park, was interesting, though, on account of certain mishaps at the starting post, it was not as informative as it might have been. In the Criterion Stakes Streamstown came into collision with the tapes, threw his jockey, and took no part in the race, which was easily won by Sir Victor Sassoon's Solario filly Exhibitionist. The American colt Sansalvo, by Jacopo, who had shown such promise at the second October meeting when he won the Alington Stakes, was thought almost unbeatable in the Dewhurst Stakes, but ran well below his previous form and was unplaced—form that was too moderate to be true. This race

was won by an interesting colt, Sultan Mohammed, in the colours of the Aly Khan. He is by the distinguished French sire Massine, and the owner of the latter, M. Wattine, sold him at Deauville for the equivalent of £2,000. Evidently he has inherited the stamina of his sire, for he stayed on well to win cleverly from Sir Victor Sassoon's good-looking Solario colt Sunbather and one of his stable companions whose chances were better liked in the market, Ali Pasha. Another son of Massine, Mubarak, owned by the Aga Khan, won the Houghton Stakes over a mile on the succeeding afternoon, cleverly beating Lord Derby's Pack Ice by a head. These winners are a couple of interesting staying colts, and draw attention to Massine's best son, Mieuxe, winner



W. A. Rouch

DAN BULGER BY BULGER—RAM'S WIFE  
The property of Sir Abe Bailey

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of the French Derby and the Grand Prix de Paris, who has come to England to stand at the Rushford Stud in Norfolk.

Then we had Quashed! Lord Stanley's wonderful filly came out very fresh and well after her long rest, and she had no great trouble in beating her only opponent, Penny Royal, and winning her second Jockey Club Cup. She hates to be in front, but she had to make her own running, as Gordon Richards's only hope of winning on the other was to wait on her and then try to beat her close home by a final burst of speed—"steal the race," in fact. However, when Penny Royal came up to her the great fighting instinct which has won Quashed so many races came out, and she had the last word.

Everyone regrets when the last race of the year at Newmarket has been run. With the exception of one afternoon during part

of which rain fell, the weather had been very good, though cold. There was a quick change at Hurst Park on Saturday, where there was a heavy downpour of rain. In spite of this, a good crowd came to see four prominent two year olds—Perifox, Diplomat, Waterbird, and Terror—run for the Hurst Park Two Year Old Stakes. Some misfortune seems to dog Perifox, who had been left at the post in the Middle Park Stakes. This time his jockey was not prepared for a start, and he lost so much ground that when they had gone a furlong he must have been ten lengths behind Waterbird, who had a slight lead of Diplomat. The latter had begun to hang two furlongs from home, and came away from the rails towards Waterbird, who soon after dropped back beaten. Sirett had Diplomat straightened, and he ran on well to finish a length and a half in front of Perifox. BIRD'S-EYE.

## THE GOLDFINCH

EVER since the time when I first saw Mr. J. H. Symonds's photograph of goldfinches fighting on a teasle in COUNTRY LIFE I have wanted to work the species, but my chances of success always seemed to be doomed to failure. In 1922 I spent a long week-end in the Isle of Wight with a friend in whose garden goldfinches nested regularly. He assured me that the time was that when they would have growing young ones and so I should get plenty of opportunities to photograph the old birds. On looking at the nests (there were four of them), they either contained eggs or newly hatched young ones, and I dared not risk the old birds leaving them for any time when they were in such a weak condition. I therefore made no exposures that week-end, and I had no further chance that year. So it went on; wherever I found goldfinches, either the nests were in impossible positions, right up at the top of tapering pear trees (a site, as a rule, chosen in one orchard I know), or where the light was bad, the young had left the nest, or the birds had fresh eggs which would not hatch before I left the district.

One year I thought I was at last going to be lucky. I knew a garden where there were small apple trees in which goldfinches nested every year. Until this time I had always been there at in-between times, but at last the young ones were just at the right age. The nest was on the high side, but with a step-ladder borrowed from the gardener I managed to rig things up so that I could work my camera from a distance. I never like this method, but it was my only chance. The days had been perfect for photography, with plenty of cloud with sunlight behind it which gave a beautiful even light with no glare or excessive shadows. As soon as I started to work the birds I was subjected to cloudless skies and glaring sun: these, combined with a cross wind, gave me no results of which I could even make test prints.



GREAT EXCITEMENT WHEN THE COCK ARRIVES AND BEGINS TO FEED THE HEN

Each year after this I visited the same garden, and the climax came when the eggs were taken when due to hatch by a canary-fancier who, I understand, hatched them under one of his birds in the hope that he could cross them with his canaries another year and produce mules, as such hybrids are called. They are quite handsome birds, and are supposed to have a song which has the good points of both species.

This last season I was back in this same area, but no goldfinches were nesting in the apple trees. They had attempted to do so, but a resident who professed his love for birds kept looking into the nest and so upset them that they started a nest at the top of a tall chestnut tree and successfully reared their family on this quite inaccessible and safe site.

My chances once again seemed hopeless, but some months later I went back and was told that a pair of goldfinches had got young ones in a small apple tree which was quite isolated in a chicken run across the road from the house where the disturbing gentleman had driven the birds away. The owners very kindly allowed me to try my luck. When I was told how the small apple tree stood out alone in this chicken run, I could hardly believe that goldfinches would select such a place for their nest; but there it was, a typical nest, tidily placed in a fork and open to all who passed by.

As I approached, both the old birds flew out of the tree and disappeared over some willows once more in search of food for their brood, which, on my counting them, proved to be six in number. The nest was about eight feet from the ground, and as I had no other tree in which to fix my camera and "hide," and the tree itself was much too small, I had to search for some means of getting it slightly above the nest and out in the chicken run. My host suggested visiting the local carpenter, who



A NESTFUL OF GOLDFINCHES



was also a builder, and he very kindly lent me a large trestle which he used for plastering ceilings. To this I tied my camera stand and rigged a light frame to take a "hide." This was put some distance from the nest and gradually moved towards it until it was only some eight feet away. The birds' feeling towards this erection appeared to be complete indifference, as they proceeded to feed their family at fairly regular intervals during all my preparations.

Eventually I went into the "hide" with my camera, and I found the cross members of the trestle a very good place on which to stand. In this position I was completely hidden from view, unless the birds were to fly down to the ground under the trestle. The chances of their doing this, I knew, were remote in the extreme. I had waited to see the birds complete a feed before I went into the hide, and when they had departed I knew I had at least half an hour in which to make my preparations, such as focussing my camera and arranging my plate-holders so that I could get them easily and without noise, making myself as comfortable as possible and taking up my bearings through the peepholes I had made.

All being ready, I waited for the goldfinches' return. It must have been nearly an hour before I heard a bird flutter into the apple tree, but I could see nothing there at all; yet the young



THE HEN BEGAN TAKING FOOD

Notice how slim she is and the rapid movements

birds were all alert, and I knew that one of the old ones was close by. As I looked out of my peephole I just saw the other bird fly from the top of a tall willow and land in my tree with the same flutter I had heard a minute or so before. At this second arrival the chicks showed intense excitement, and almost immediately the hen bird hopped down to the side of the nest. Then an exciting time followed. Goldfinches being seed-eaters, the young as a rule are fed from partly digested food regurgitated from their parents' crops. This rather unedifying procedure then followed, and a greenish mess was brought up and eagerly swallowed by the young birds, each of whom seemed to get his fair share. The hen bird suddenly stopped still on the side of the nest and then flew off. Then the cock came to the other side, and the feeding performance was all gone through again. He at once left and flew in the same direction as his mate. The young birds then settled in the nest and went to sleep.

I worked this nest for three days, and this method of feeding the family was the usual thing. The hen first arrived, then the cock almost immediately. The hen then fed the chicks and made off, sometimes to wait for the cock at the top of a tall tree, or at other times she would go straight on to the feeding ground. I had hoped to get results of both birds at the nest, but this seemed as if it was not going to eventuate. However, occasionally I would see both birds sitting together on the tall tree. Suddenly they would both fly into the nesting tree together and down to



THE COCK AND THE EXPECTANT FAMILY

the nest, the hen on her side and the cock on his. I never saw them vary their sides. The hen would then evince all the excitement so often seen when the male approaches a sitting mate, quivering all over and with feathers puffed out she would beg the food from him and without any hesitation he would empty his crop, the contents being greedily swallowed by his lady, much to the disgust of the family, who were making herculean efforts



THE HEN GOLDFINCH

to reach their parents' beaks where the meal they were expecting was being enjoyed by their mother. The cock then left the nest, and the transferred food was re-fed to the hungry chicks. This, however, did not appear to be equivalent to the amount they would have got from both the birds, but I know it must be impossible to estimate such a thing. It would be more than interesting to know how long it takes the food collected to be pre-digested enough for the young birds, and if the old birds quickly fill their crops and then wait or fly about until this state is reached.

All I know is that I had to wait between feeds not less than

half an hour and not more than an hour and a quarter. Was the longer time due to insufficient food being found, or was it that certain materials within the crop required a longer time to be suitable for the chicks? It is interesting to see a pair of birds working together like this, and both appear to do their fair share of providing the meals.

When I went, the young birds were getting fully fledged, and they left shortly afterwards. They were a joy to watch, and I hope next season to improve on a series to begin which I have had to wait so long.

IAN M. THOMSON.

## PUCKERIDGE SKETCHES



THE SQUIRE OF BRENT PELHAM, OXBERRY WOOD, PUCKERIDGE

IN making presentations to much-beloved and respected Masters of Hounds, the problem is not how to raise money, but how to spend it. Happily, that problem has been solved for the present generation by the genius of Mr. Lionel Edwards, whose portraits of distinguished foxhunters are,

without exception, a joy to all concerned. It happened that the year 1935 saw the beginning of the fortieth season of Mr. Edward Barclay's mastership of the Puckeridge Hounds and the end of the twenty-fifth season of the joint-mastership of his son, Major Maurice Barclay. So the supporters of that pack very naturally availed themselves of the opportunity to present to each Joint-Master his portrait. Equally naturally, the portraits were painted by Mr. Lionel Edwards, and the sketches reproduced here were made while he was staying for that purpose in the Puckeridge country.

The visit was made in October,

and that explains why in one sketch the artist has caught the senior Joint-Master mounted on his cub-hunting pony. The portrait itself, of course, shows him on a favourite hunter, by name Brock, who knows almost as much about the Puckeridge country as his master—no one could know more. That it is

advisable to know something about that country before attempting to set sail across it is suggested by two of the other sketches. Blind ditches are a feature of many countries in the autumn. But it is only in arable or marsh countries that the ditches are not marked by some sort of fence. A mass of brambles or long grass on the near side of a fence at once suggests a ditch, and any good hunter will stand back and clear the whole obstacle. In the plough countries two adjoining arable fields are almost invariably separated by a strip of rough grass on which there may or may not be a fence. More important still—there may or may not be a ditch.



MECHANISED FARMING. FOX-HUNTING FARMER MAKING POOR PROGRESS

"God speed the plough, but damn the gyrotiller"

The strips of grass without fences or ditches are known as "balks," and two hundred years ago there were scores of them in almost every parish. Indeed, there are three parishes in the Puckeridge country (Clothall, Bygrave, and Wallington) which to this day have never been "enclosed" by Act of Parliament and where the arable fields, strictly speaking, ought still to be ploughed in narrow strips, divided by grass balks, as they were when the Domesday Book was being compiled. The separate ownership of adjoining strips was religiously observed until the middle of the War, although the growing of crops in such small patches was hopelessly uneconomic. But during the War labour was so scarce, and arable land so valuable, that by mutual agreement the strips were re-shuffled so as to give each landowner one continuous area. With the aid of steam tackle the land was cross-ploughed for the first time in history and the balks were practically obliterated except on one farm. In that case the land was bought by the County Council soon after the War for small holdings, and again the balks were ploughed out. There is still one field in Clothall parish where the strips remain in different ownerships; but after the War it was all laid down to grass, so that the balks are now more or less hidden.

All that is really a digression; but it does explain how a strip of grass at the edge of a ploughed field need not conceal a ditch. Horses in the north side of the Puckeridge country, where the land is light, soon become used to walking, or even galloping, across these balks. When those horses are hunted early in the season in the middle of the country, where the land is heavy and every acre needs draining, they need to be pulled up almost to a standstill at the end of every field. Otherwise they would very soon plumb the depths of the ditch—nose first. In fact, while the weeds are growing bank high it is very difficult for any horse to know where to take off in jumping except by feeling his way. The local counsel is to ride exactly on the line of the hounds (but not too close behind them), for where they scramble across a ditch they knock down the grass and the weeds and show the outline. Later on, frosts and rainstorms do the same for all ditches, and the country becomes much easier to cross.

Even then there are trials and tribulations, as another sketch suggests. The last four or five years have seen the introduction



SECOND WHIP, PUCKERIDGE, SCALES WOOD

into East Anglia of a fearsome instrument called the gyrotiller. It looks like a steam roller—and sounds like two—except that it has no roller and trundles along on caterpillar tracks. Its sting is in its tail, and consists of two big horizontal discs, armed with multitudes of tines, which the monster revolves in the soil with a churning motion as it roars across the field. The ground can thus be stirred to the appalling depth of twenty-seven inches, breaking up that "pan" about eight inches below the surface along which countless generations of ploughshares have rubbed their noses and on which the fox-hunter reckons to be supported as his horse splashes up a furrow. Heavy land that has been gyrotilled and then well soaked with rain is quite as bad as a bog. No horse can trot through it. A young horse galloping into it is quite likely to lose his head, flounder about, and emerge with a nasty over-reach.

Since a full-sized gyrotiller costs £6,000, its stirring is expensive work. Since, also, some crops grow best in firm soil, even the progressive farmers will probably have mercy on the fox-hunters and only use the instrument of torture perhaps once in ten years. So with luck a proportion of the country ought always to be rideable. Oddly enough, on at least one occasion the gyrotiller has helped the huntsman. Not long ago the Puckeridge hounds

hunted a fox on to some land that had just been gyrotilled. The field went round the edge, but, luckily, the soil was not very heavy, and the huntsman and his whipper-in fought their way across it, while the hounds cast themselves across it without owning the line. On the far side the huntsman whistled to them, and they at once hit off the line close to where he was standing. The whipper-in expressed surprise, whereupon the huntsman confessed that, in order to save his horse, he had not tried to cast them before, but that actually he had himself ridden all the way across the field in the tracks of the fox, who had sunk almost to his belly at every stride. So, apparently, the gyrotiller is not, like artificial manures and tractor fumes, an unmixed blessing for the fox.

As for the other sketch, if anyone wishes to know why such a distinguished pack should have a whipper-in wearing an eye-glass—in the case of a Hunt servant, an appendage quite as degrading as a moustache—the explanation is that the appointment was one of those economies made during the "slump" four years ago and, happily, now no longer necessary. M. F.



BLIND DITCH, PUCKERIDGE



## AN EXHIBITION OF HERALDRY



THE WESTMINSTER TOURNAMENT ROLL: THE TRUMPETERS

ON November 4th, the largest exhibition of heraldic art within memory was opened at the City of Birmingham Museum and Art Gallery by Sir Gerald Woods Wollaston, Garter Principal King of Arms, the Lord Mayor of Birmingham presiding.

The Exhibition has been designed to illustrate the usages of heraldry and its decorative application from the twelfth century down to the present day. The lenders include Their Majesties the King and Queen Mary, the College of Arms, the Society of Antiquaries, and numerous private owners. Towns and cities have lent historic ornaments from their regalia.

The beauty and colour of the objects shown are not more impressive than their variety. There are pedigrees large and small, ancient and modern, including a fourteenth century pedigree of Our Lord, and one of the Duke of Bedford's family

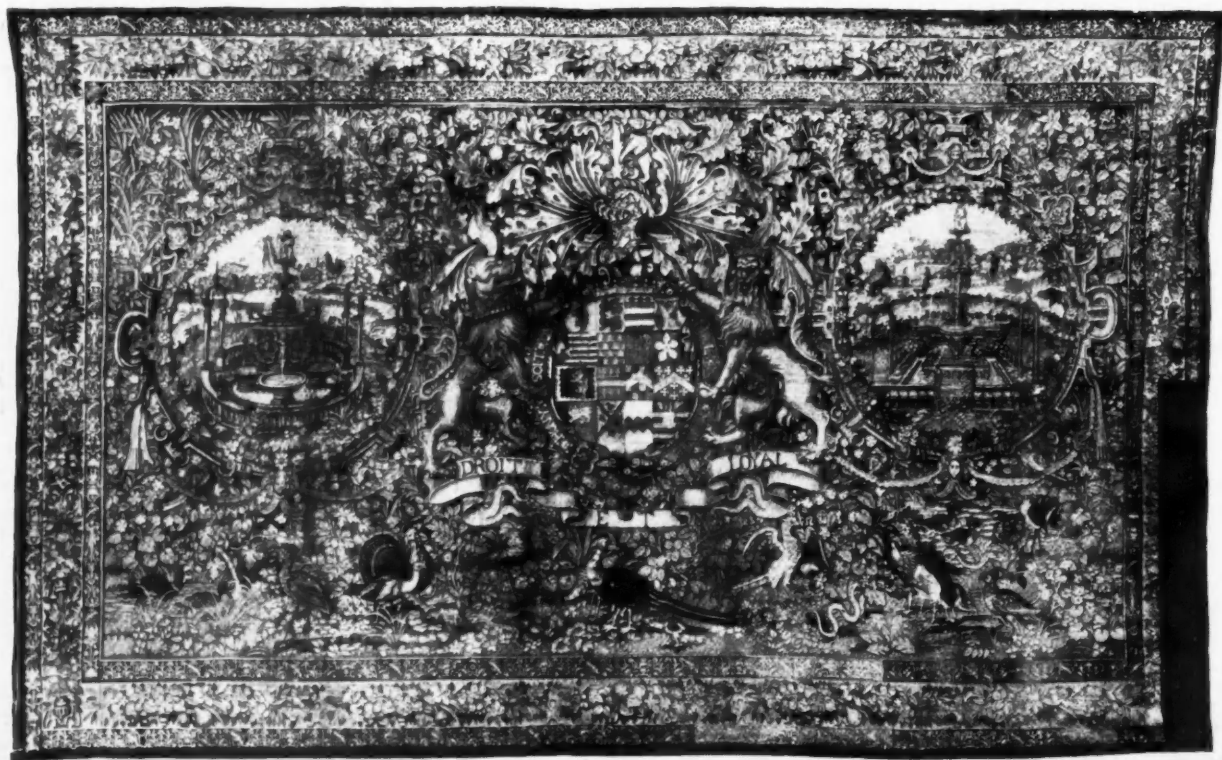


Funeral Helm of Henry VI from his tomb in St. George's Chapel, Windsor

recently drawn up by Mr. A. T. Butler, Windsor Herald. The plate includes a series of pieces lent by Her Majesty Queen Mary illustrating the fact that the sons of King George III used personal mottoes with their Royal arms, and a fine "pilgrim" bottle which was carried by the great Duke of Marlborough on his campaigns. The latter has been lent by Earl Spencer.

Of great historic interest is a drawing, lent by Mr. Archibald G. B. Russell, Lancaster Herald, of the Officers of Arms proclaiming the Peace of Versailles in 1783, by which the independence of America was recognised.

Among the splendid collection sent by the College of Arms are painted heraldic rolls of Parliaments held in the time of King Henry VIII, and a remarkable sixteenth century manuscript known as Prince Arthur's book. This was painted about 1505, and includes paintings of the Emperor Maximilian and Ferdinand of Spain, seated



SHELDON TAPESTRY WITH THE ARMS OF ROBERT DUDLEY, EARL OF LEICESTER IN THE CENTRE

at dinner on the occasions of their investiture with the Order of the Garter.

Numerous loans from the Society of Antiquaries include a roll of Knights of the Order of the Garter in 1524, and a manuscript illustrating the armorial achievements of English sovereigns from William I to Queen Elizabeth. The Society has also sent the seal of King Henry VII for matters pertaining to lands beyond the Tweed, and the fourteenth century seal of John, third Earl of Kent (died 1352).

Mr. F. H. Cripps-Day has lent the noble helm of Henry VI from his tomb in St. George's Chapel, Windsor.

The wood carvings include a fine miniature of the arms of King William III, a discovery of and lent by Her Majesty Queen Mary.

A pair of finely carved lions has been lent by the Hon. George Bellew, Somerset Herald. When acquired, both were covered with modern gilding; but one has now been stripped of this, and the original colour exposed. They support shields with the arms of Chateaubriand and Goyon, and Mr. Bellew has discovered that the only recorded marriage between these families was in 1650. It seems, therefore, that, although fourteenth century in character, the lions are seventeenth century imitations of Gothic heraldic art. Mr. Bellew has lent also a small panel containing the arms of Babington impaling Stanhope, and the shield is supported from below by a baby issuing from a tun, the rebus of Babington.

By far the most valuable and picturesque heraldic document shown is the great Tournament Roll, painted in 1510, illustrating



MINIATURE WOODCARVING: ARMS OF KING WILLIAM III



PILGRIM BOTTLE OF THE FIRST DUKE OF MARLBOROUGH

a joust arranged by King Henry VIII to celebrate the birth of a son to Catherine of Aragon. This has been lent by the College of Arms, and for the first time it will be displayed at full length. The portion here illustrated shows the trumpeters followed by the heralds.

A romantic relic of King Charles II has been sent by Mr. E. N. Geijer, Rouge Dragon Pursuivant of Arms. It is the original warrant whereby the King granted the Royal Arms, differenced by a baston (bend

sinister), to his two sons by Nell Gwynne. The arms are painted in full colours in the margin, and above each is the lion crest.

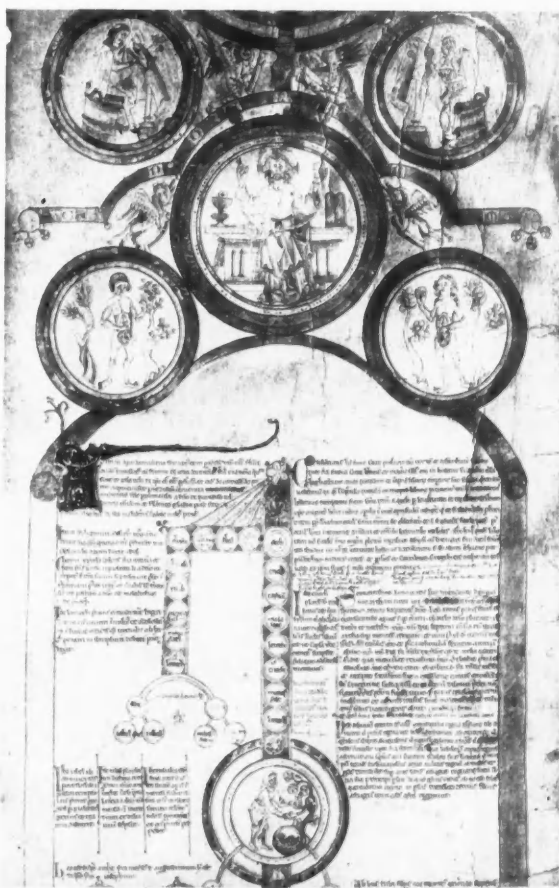
A document of literary interest is a draft of exemplification by Sir William Dethick, Garter, and William Camden, Clarenceux, to John Shakespeare of his own arms and those of his wife. John, of course, was the father of William. His wife is described as "the daughter and one of the heirs of Robert Arden of Wellingcote."

The King and Queen Mary, jointly, have graciously lent the fine Silver Jubilee tapestry which has not previously been publicly exhibited. Its main feature is a view of Windsor Great Park and the surrounding country, with the river and castle in the foreground.

The great Sheldon tapestry, wrought circa 1575, probably for Robert Dudley, Earl of Leicester, has been lent by Mr. N. Stopford Sackville. In the centre are the arms of Dudley with their sixteen quarterings. The Duke of Devonshire has lent a selection of the embroideries wrought towards the end



WARRANT ISSUED BY KING CHARLES II Granting Royal Arms to his two sons by Nell Gwynne



FOURTEENTH CENTURY PEDIGREE OF OUR LORD From Adam, with Judges, Kings and Conquerors of Israel



of the sixteenth century for Bess of Hardwicke, the builder of Hardwicke Hall.

A comprehensive selection of seals includes an almost complete set of the Great Seals of England, and the corporate seals of several of the Cinque ports. The Duke of Norfolk has lent an interesting series which illustrates the vicissitudes of his ancestors as the result of close Royal associations. An example that is probably unique is the square seal of Dunwich, and the town to which it belonged is now beneath the waves of the North Sea! There are also four of the Statute Merchant seals used under the Act of 1283, the first serious attempt in England at mercantile legislation.

The space allotted to the Exhibition has enabled a number of very large documents to be shown in their entirety, as, for instance, the huge pedigree of the Shirley family, which is 30ft. long and 12ft. 6ins. wide, all brilliantly decorated in gold and colour.

Many very beautiful objects come from the cities. Norwich has sent its sixteenth century mace, a delightful work of art in crystal and silver-gilt, adorned with jewels; and the famous Reade salt. The sword presented to Bristol in 1431, which bears the arms of King Henry VI impaling those of the Confessor, is also displayed.

Historic embroideries include a Great Seal purse of crimson velvet, bearing in high relief the arms of King Charles II, wrought in gold, silver and colours. It was used by Sir Orlando Bridgeman between 1661 and 1672, and has been lent by the Earl of Bradford. A purse of similar character, which contained the seal of the Lord Chancellor of Ireland, has come from the Belfast Museum. This is a work of the second half of the last century.

The Royal Scottish Museum has sent a really magnificent Bellarmine jug, decorated on three sides with achievements of arms wrought in relief and fully coloured. There is also an interesting assembly of smaller heraldic pottery.

An ingenious example of seventeenth century heraldic design is a circular pedigree, dated 1626, of Edward Somerset, Marquess of Worcester. The various branches of the family begin on the outer edge of the circle and converge on the centre.

In a brief article it is only possible to refer to a small number of the thousand odd exhibits which are on view.

Mr. Kaines-Smith, the Director of the Museum, and organiser of the Exhibition, has prepared a complete catalogue which should become of great value to all heraldic students. The Exhibition will remain open until December 12th. J. G. NIPPEN.

## CORRESPONDENCE



COTTAGES AT EASTON ROYAL (left) AND COLLINGBOURNE DUCIS  
Condemned by the Pewsey Rural District Council

### ABUSES OF THE HOUSING ACT

TO THE EDITOR OF "COUNTRY LIFE."  
SIR,—There has been a good deal of correspondence lately about the different treatment (by magistrates) of motorists in different neighbourhoods. I would point out that various district councils differ very much in their treatment of old houses. Some do their very best to get these old houses preserved, and co-operate with the owner in getting a grant from the county council for re-conditioning the houses in their area. Other councils seem to think that red brick council houses should be erected in every village and the old-world cottages sacrificed.

This appears to be the view of the Pewsey Rural District Council to whose recent proceedings I feel that the attention of the public should be drawn. Last August, following an enquiry by the Ministry of Health, the Council served me with a notice under the Housing Act, 1930, Section i, to demolish a pair of cottages at Easton Royal and another pair at Collingbourne Ducis, of which I send you photographs. At the Inquiry I offered to do anything required to bring the cottages up to the standard required, as the Collingbourne cottages form perhaps the prettiest group in the village, and, with those at Easton, are not, I maintain, the class of property intended to come under a clearance order.

My offer of reconstruction at the Inquiry was turned down by the Ministry of Health Inspector, from whose decision there is no

appeal. The Easton cottages have now been sold and are, I believe, to be turned into a garage. The Collingbourne cottages must be demolished unless they can be scheduled as Ancient Monuments by the Office of Works.

My experience is, and I think you will find it corroborated all over the country, that the so-called "inquiries" held by the Ministry of Health into the lists prepared by local authorities of cottages condemned for demolition, are no inquiries at all. The Inspector is arbitrator and prosecuting counsel as well. At these inquiries no witness is on oath—with the result, in my experience, that statements are accepted that are sometimes wholly untrue—and in practically every case the order is confirmed and the houses have to be demolished by the owner at his own expense without compensation. Moreover, for every house demolished the Ministry of Health gives the local authority a grant averaging £100 towards the cost of erecting a new house.

What happens when such an inquiry is held before a proper judicial tribunal is illustrated by the case of the blacksmith's cottage and smithy at Easton Royal. A case was prepared against this, but since it was a detached house the case could not be heard by the Inspector at the local Inquiry but had to be heard by the County Court judge. At the eleventh hour the Council saw best to withdraw the action, much to my regret, as a local architect would have come forward to instance other properties in the neighbourhood that were in

much worse condition. One of these is a galvanised iron cottage at Wootton Rivers, about a mile from Easton Royal and also in the Pewsey area. The Council has taken no action about this wretched hovel, yet orders the destruction of these beautiful timber cottages!

The conclusion from these examples is surely that inquiries should be heard, not by the Ministry of Health Inspector, but by an independent party, such as a county court judge, who is accustomed to hearing witnesses on oath and is versed in the law of evidence.—A. J. KNIGHT.

### A TAME PIKE

TO THE EDITOR OF "COUNTRY LIFE."  
SIR,—An acquaintance of mine discovered a pike in a shallow pool, which the subsidence of heavy floods had left in a field. The fish was floundering in not more than eight inches of water. It was taken to the finder's home, and placed in a very large tank made to resemble a pond by means of gravel, sand, and water plants. From the first its appetite was enormous. Meat, both raw and cooked, dead birds, rats and mice, together with all kinds of table scraps, were devoured. The pike knew when its meals were due. It would swim quite close to the surface of the water, and, upon its owner's arrival it showed intense excitement.

Proof of this fish's healthy condition was furnished by its rapid growth. It is now about three feet two inches long.—CLIFFORD W. GREATORIX.



GALVANIZED IRON COTTAGE, WOOTTON RIVERS  
Preserved by the Pewsey Rural District Council



SMITHY, EASTON ROYAL. Surviving, because the case against it came before the County Court



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### A THATCHED COTTAGE SPOILT

TO THE EDITOR.

SIR,—In a lovely part of the country near Weyhill I came upon an old thatched cottage, one wall of which was completely covered with advertisements of all descriptions.

Anything more out of place amid beautiful surroundings it would be difficult to imagine than this glaring "bill board." Is it impossible to prevent such desecration?—GWYNETH PENNETHORNE.

### WEATHER SIGNS AND PORTENTS

TO THE EDITOR.

SIR,—It would, I think, be interesting to collect and tabulate all the natural signs and portents which, according to the peasants of various countries, give a long-distance forecast of the weather conditions which we have to face during the forthcoming winter.

Here, in France, we have already experienced five happenings, each of which, according to the weather-wise, foretells a long, cold period ahead of us.

Firstly, the early migration of the swallows.



ONE OF THE NEW LAMP STANDARDS  
OUTSIDE LONDON UNIVERSITY

Secondly, holly in the Maritime Alps is already covered with red berries.

Thirdly, in the Maçon district, lilac has taken it into its head to bloom for a second time.

Fourthly, during the whole of the late summer, mosquitoes have been a perfect pest in all the mountain villages.

Lastly, in the orange groves there has been a second bloom, and one finds to-day both embryo fruit and blossom on the same tree.

According to the country folk, any one of these happenings in nature presages a cold winter. So much faith have they in their anticipations that they are already collecting an extra stock of firewood, pine cones and the like, in readiness.

The late Sir E. Shackleton, who was a personal friend of the writer, always insisted that the key to the infallible weather forecast was to be found in the neighbourhood of the South Pole. I believe that Admiral Byrd, the American Antarctic explorer, held, and still holds, the same opinion.

If the samples of weather which I experienced in many years' residence in southern Patagonia are any guide, I should vote for a hard winter every year! Be that as it may, it would, I think, be interesting to make a collection of these portents, deemed infallible by the country folk, in various parts of the world, and compare their opinions with what actually transpires.



SWEET ARE THE USES OF ADVERTISEMENT

I fancy, like the early berries on the holly, that the natural history indications recognised in most European countries will bear a great similarity, while as to the American continent, I well remember seeing telegraph and telephone wires in the Plaza of Vera Cruz (Mexico) actually break under the weight of swallows who had perched thereon to rest during their southern migration.

That year, however, they arrived at their appointed time, and the northern winter was a normal one.

Perhaps some of your readers may care to follow up what may be a somewhat interesting investigation and compare its results with modern scientific methods.—HUGH C. CHETWOOD-AIKEN.

### DESIGN OF LAMP STANDARDS

TO THE EDITOR OF "COUNTRY LIFE."

SIR,—I see that in your note headed "Street Lighting at Cambridge" you praise the lamp standards designed by Mr. Charles Holden outside the new London University. Perhaps you would care to show this photograph of one of the standards, which, I think you will agree, is admirable for the economy and neatness of its design.—CANTAB.

### A PARROT RESTORED

TO THE EDITOR OF "COUNTRY LIFE."

SIR,—During the outbreak of psittacosis which occurred some few years ago, the owner of an African grey parrot, after much prolonged and unhappy reflection, decided that Polly must be destroyed. She was handed over to a veterinary surgeon to be chloroformed.

A heavy cloth was placed over her cage, and a cotton pad, soaked in chloroform, was put in a corner of the tray. I am informed that the fumes were sufficiently strong to have overcome an ordinary cat. Presently, the bird shuffled slowly along her perch, uttering a rather querulous squawk, then fell. The operator left her, naturally believing that coma would deepen into death. However, some time later, upon removing the cloth, he heard a deep voice saying, solemnly, "Poor Polly!" Polly had revived, and was sitting upon the lowest perch, her head gravely and enquiringly cocked on one side.

Her owner was told about her amazing recovery. Any further attempt to encompass her demise was out of the question. Straightway she was taken home, where she met with a



NICHOLAS AND JOEY

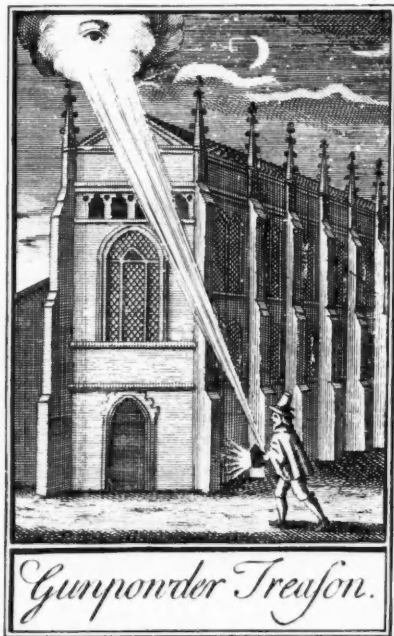
hearty reception. She has been with the family ever since. Recently, her vitality has been witnessed to by her newly acquired habit of laying eggs!—G.

### GUY FAWKES IN THE PRAYER BOOK

TO THE EDITOR.

SIR,—Perhaps you might care to reproduce this copper cut from an eighteenth century prayer book. It depicts the Eye of Providence, set in a moonlit, starry sky, casting its beam upon a suspicious-looking character who is hurrying along with a lantern. Presumably the solitary gentleman is Guy Fawkes himself, blissfully unconscious of the omnipotent eye as he goes about his nefarious business.

The illustration accompanies a Thanksgiving service then embodied in the Prayer Book for the anniversary of "The happy Deliverance of King James I and the Three Estates of England from the most traitorous and bloody intended Massacre by Gunpowder." In addition to the very appropriate 64th, 124th and 125th Psalms, the service included special prayers for "the cutting off" of "all such



workers of iniquity as turn Religion into Rebellion, and Faith into Faction" (which is, indeed, applicable to our own times), and giving thanks for "the wonderful and mighty Deliverance of our gracious Sovereign King James the First, the Queen, the Prince, and all the Royal Branches, with the Nobility, Clergy, and Commons of England, then assembled in Parliament, by Popish treachery appointed as sheep to the slaughter, in a most barbarous and savage manner, beyond the example of former ages." The Gunpowder Treason service,

together with two others of political significance, was omitted from the Prayer Book by Royal warrant in 1859.—D. N. S.

### ANOTHER OLD PONY

TO THE EDITOR.

SIR,—I wonder if the enclosed photograph, following one in your last number, would interest your readers. The pony, Joey by name, has just died, aged thirty-six; he has taught three different families to ride, and was going well with the Henham Harriers last season.

The little boy on his back is my youngest son, Nicholas Crossley, aged three years. I believe the pony originally came from Iceland, and in wet weather his coat curled very tightly. He was a most faithful friend and could be absolutely trusted alone anywhere with children.—BRIDGET SOMERLEYTON.

## This England . . .



*Derwentwater, Lakeland*

“THE water is held in its arms. And the sky is held in the water.” Who knows not those lovely lakeside mornings as the mists wreath off the hills and the full-bosomed clouds sail across the blue mirror of the water. This, too, is England, rivalling in lovely miniature the famed beauties of the world. Naturally there is bred in her children a love of her soil, of the good things that spring therefrom and an aptitude for turning them to rich uses. It is more than mere refreshment that makes you choose Worthington—it is an unconscious care for the fair fruits of the earth, brought slowly to maturity for your good.





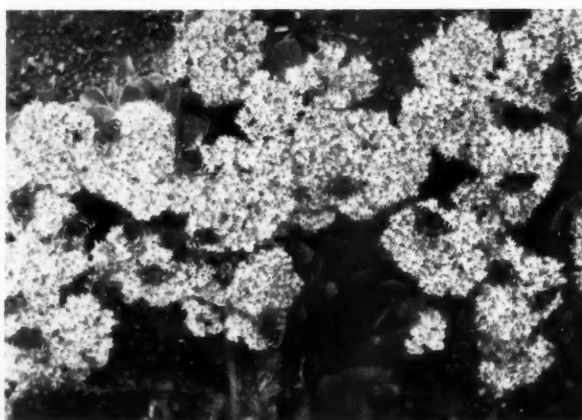
## RED ADMIRALS

TO THE EDITOR.

SIR,—*A propos* a letter in your last week's Correspondence, I enclose a photograph taken a few weeks ago, when we had some sun, of a flower which was always covered with Red Admirals the whole day from sunrise to sunset. I am afraid I cannot tell you its name, but there were several others in this Berkshire garden, and on not one of them did I ever see a Red Admiral, except on this single bush. At one time were counted no fewer than fifty in the same area as the picture covers.

Can any of your readers explain this peculiar occurrence?—W. H. STEWART.

[The plant referred to by our correspondent is, of course, *Sedum spectabile*, whose broad platforms of rosy crimson are a common landing ground for Red Admirals and other butterflies in the late summer. It is difficult to account for the attraction of this particular plant and the neglect of others in



RED ADMIRALS ON A SEDUM

I do not know what happened to it, but I never see it now, and the conclusion is sadly inevitable.

the same garden unless it had some particular quality lacking in the others.—Ed.]

## A DOG WITH A COMPLEX

TO THE EDITOR.

SIR,—Recently I came across an animal with a "complex." It was a dog, and its particular complex was connected with motor cars. For no apparent reason, so far as I have been able to gather, this dog became mysteriously attracted—hypnotised almost—by every car that it saw. At the first opportunity that it could get, it would rush away from home to the nearest main road, and there it would stand, head straining forward, fascinated in some horrible way by every car that came by. And as the car drew level, it would make a mad rush for the front wheels.

to it, but I never see it now, and the conclusion is sadly inevitable.

RAYMOND T. RICHARDS.

## NAMES AND NUMBERS

By BERNARD DARWIN

WHEN I went, the other day, to watch Cambridge on that most engaging course of the Royal Wimbledon club I became at once hopelessly puzzled, for they had changed the order of the holes yet again. When first I played on the course as it is now, the second hole turned to the right and you waited to drive till the people in front had holed out, not because you thought you could reach it, but because it was a pleasant sop to your vanity to pretend you could. Then the order was changed and you played more or less straight forward with a wood on your left, and the old second hole became the something-else. And now that hole is the twelfth and the old second is again the second, all the others are jumbled up, so that my head goes round; and, to make things worse, I am inclined to call the tenth the "old, original second" because it was the second when the course was first made. It is all very well for those who play there daily, but it really is hard on strangers, and if only we could call holes by names instead of numbers, as they ought to be called, confusing things would not happen. Even at my own Woking, which I have known for hard on forty years, they have now begun "monkeying" with the numbers and I feel addled.

Unfortunately, it is one thing to christen a golfing hole and quite another to get anybody to use the name. I have hardly ever known names deliberately given that have stuck. They do occasionally stick, when they are the names of battles, or mountains, or a combination of both, as in the old Majuba at Burnham; but, even so, it is a rare case. Generally speaking, names just grow, not because they are poetical or ingenious, but because they really do describe the holes in question. Take St. Andrews, with its names which are more or less in regular and faithful use and have come to possess a romantic sound in our ears. They are, in fact and in origin, utterly prosaic; the High hole is high and the Long hole is long; the Heathery hole is not so heathery as it used to be, and so the name is fading out; but we still get into the road at the seventeenth, and so it remains the Road hole in common parlance. Go to Hoylake and you find the same thing: a field, a cop, a telegraph pole, are merely straightforward local features, as were once the course and the stand; the Punchbowl would perhaps be said by the elder Mr. Weller to "verge on the poetical," but still it refers to an obvious feature. The Dowie and the Dun are, I admit, in a different and, as a rule, a less permanent category, for they commemorate old heroes.

In a general way golfers are, in this respect, like Mr. Gradgrind in *Hard Times*; they want "facts, nothing but facts." There is one hole at Aberdovey which cries out for a name, that is the twelfth, where the green is perched high on the top of the sandhills; when we have climbed up there, we see for the first time the waves close to us and are inclined to shout: "Thalassa, thalassa." That hole is crying out to be called, in pious imitation of the eleventh at St. Andrews, "the High hole," but I have not yet succeeded in calling it so myself, and I very much doubt if I shall induce anybody else so to call it. Yet I am not without hope, because the name is founded not merely on imagination but on fact. If some wit had called it the "Postage Stamp," as in the case of a famous short hole at Troon, that name would probably have stuck; but we have had no wits since Peter Paxton called the sea irises "the leeks,"

and he did not mean to be witty; he was in vituperative earnest.

Some little while ago a kind correspondent gave me a list of names which he had, as I gather, himself composed for the holes at Highgate. I have just been looking at his letter again, and while I am full of admiration for the ingenuity of his names I have my doubts whether his fellows will use them. For instance, there is "The Bruce Brae," because Robert the Bruce was in his hunting-lodge in the neighbourhood "when he received the well known message, the spur and feather from his friend the Duke of Gloucester, son-in-law of Edward I." This seems to me altogether too historical for human nature's daily food; so does "Hal's Bluff" because Henry VIII hunted there; and "Gloriana," to commemorate visits of Queen Elizabeth. There are one or two others of the same kind, and they tell me—and probably some of the golfers of Highgate—many interesting things that I did not know before; but they are not, I fear, of the stuff of which golfing names are made. "The Pilgrims' Way" and "The Bishops' Ride," equally founded on authority, are better, because the words "way" and "ride" have the right suggestion of driving or trying to drive down an avenue of fairway between the rough; yet I have sacrilegious doubts about these also. "The Moat" ought to have a fair chance of survival, because, as I am told, the play is actually over what remains of a moat; and if the moat lives, the name of the hole before, "the Drawbridge," may live with it. My confidence in golfing human nature is, however, so lamentably weak that the name which seems the likeliest to me is by far the most prosaic: it consists of "The Gates," because there are gates into the course at this hole.

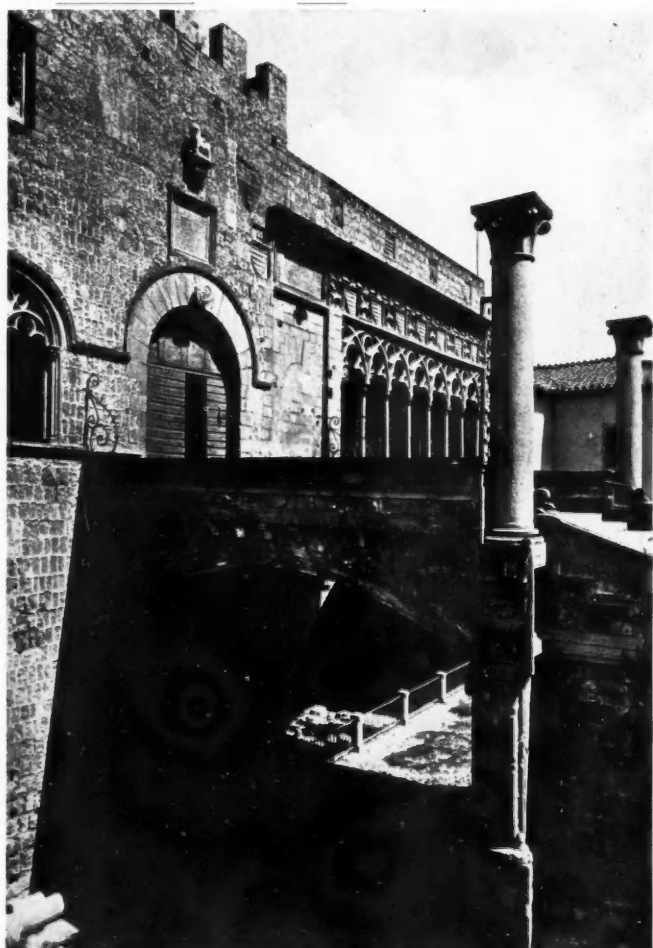
I hope I do not appear uncivil to my correspondent; I am as grateful for his kindness as I am full of admiration for his learning and his local patriotism, but I believe his names are a little over the golfer's head. I speak, if I may say so, with some little experience in these matters, for I have actually seen names grow up in the course of play on a brand new course. This was on the course I laid out in War time, and, as I have probably said before, the two names that stuck most firmly were eminently practical and unpoetical. One was "The Skull," so called because we used the skull of a deceased sheep to mark the hole, all flags being instantly stolen. The other was "The Horse," in allusion to a horse that came and died there and rendered the hole wholly unplayable till the Sanitary Section had dealt with him. "The Helmet" has, to be sure, a more romantic sound, but it was really just as prosaic, since it referred to another substitute for a flag—an old blue tin hat discarded by some French soldier: and that was the highest flight of fancy we attempted.

The best new names that I have come across are at Ashridge, where Cotton will soon be settled. "Golden Valley," "Nob's Crook," are delightful, and I think there is also "Witchcraft Bottom"; but whether anybody uses them is another matter. We golfers are not only an unimaginative race but a migratory one: we flit too often from one course to another, and never grow well enough accustomed to one either to learn old names or let new ones grow up. But at the root of the matter is our instinctive fear of the poetical. "No man," we think, "ever talked in poetry, 'cept a beadle on Boxin' Day or Warren's blacking or Rowland's oil or some o' them low fellows."



NAPLES

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## THE ESTATE MARKET

### OFFERS OF TENANCY

**S**TOBO CASTLE, less than thirty miles from Edinburgh, is illustrated to-day. A fairly full note about the property of 9,000 acres appeared in *COUNTRY LIFE* last week. It is for sale by Messrs. Jackson Stops and Staff, on behalf of the executors of Mr. H. R. Murray-Philpison. Stobo is a first-rate sporting estate, with a comfortable mansion, in gardens which, for their Japanese and other styles, are greatly admired. It has had a very high reputation for agriculture for over a century.

#### SALES AND LETTINGS

**SIR AUSTEN CHAMBERLAIN** has purchased No. 24, Egerton Terrace, near Brompton Oratory, from a client of Messrs. Harrods Estate Offices.

On behalf of Mr. Neville Chamberlain, the letting of No. 37, Eaton Square to Herr von Ribbentrop, the new German Ambassador, has been arranged through Messrs. Harrods Estate Offices.

Mr. W. H. Fenton's executors have sold Heston House, Heston, a Middlesex mansion dating from 1680, in 2 acres, with building land, cottages, and a house in Hounslow, for £11,520. The auction was by Messrs. Tyser, Greenwood and Co.

Lord Burgh has instructed Messrs. Hampton and Sons to let North Court House, a weathered grey stone house, mid way between Freshwater Bay and Ventnor, with or without shooting over 1,500 acres. They have sold Winton House, Radlett, and are to offer Dawn House, Winchester, with its terraced gardens (shown for many years in aid of Queen Alexandra's Fund) of 5 acres, Messrs. Gudgeon and Sons being agents for this property. They have sold Morden House, Wimbledon Park, a freehold of nearly an acre, for £1,650; Cleughbrae, Camberley, freehold, for development, about 20 acres, for £4,000, with Messrs. Sadler and Baker; and Glenroy, Maidenhead, a freehold, for £890.

Burroughs Hill, near Salisbury, which has only been in the market a few weeks, has been sold by Messrs. Hampton and Sons. This old house, with 60 acres, commands views of great extent towards the Dorset downs. The firm has, through their Hampstead office, to offer, on November 24th, Roselyon, Harrow-on-the-Hill—a non-basement residence and 1½ acres; and Elm Lodge, Hendon, a detached freehold.

#### DENHAM COURT TO BE LET

**DENHAM COURT** is to be let, by Messrs. Knight, Frank and Rutley, by order of the Middlesex County Council, who acquired the estate a year ago. It is fifteen miles from Hyde Park Corner, yet in surroundings so peaceful that the words Dryden wrote of it still hold good: "Nature has conspired with art to make the garden one of the most delicious spots in England." The house dates from the seventeenth century and has 100 acres of grounds, woodland and pasture, intersected by the Misbourne and Colne. Shooting is available, and golf on Denham course, a mile away. It is a tradition, often questioned, that Prince Charles, hunted by bloodhounds after the defeat at Edgehill, took refuge at Denham Court and disguised himself as a scullion. When his Roundhead pursuers searched the house, Lady Bowyer hid the Prince behind a panel in the wall and hung a freshly killed turkey in front of it, which put the hounds off the scent. It is *ben trovato se non è vero*. A condition in the lease will probably be that the public shall have access to the grounds on certain days. The Priory, Denham, is to be let unfurnished with 16 acres of pasture and wood, bounded by the Misbourne. This is a small gabled residence.

Lord Camrose's Surrey seat, Barrow Hills, at Chobham Common, is to be sold by Messrs.

Knight, Frank and Rutley, owing to his purchase of Hackwood from Lord Bolton. The estate of 200 acres is known for the beauty of its gardens. It is within five minutes' car run of Sunningdale and Wentworth golf courses, half an hour from three racecourses, and has a gallop, a swimming pool, squash court, and cricket field. Besides the perfectly maintained

residence is a well known hunting-box, with a fine garden. The purchasers are Major and Mrs. Washington-Hibbert.

#### "THE GREEN BELT"

**TRANSACTIONS** by Messrs. Lofts and Warner include the sale of land which is to be opened to the public and become part of the "green belt" around London.

It is Elmstead Woods, 61 acres, between Grove Park and Chislehurst, and it has been acquired by the London County Council and Bromley Corporation. At the auction of Netley Castle, outlying land and small houses were disposed of. The Castle, with 24 acres on Southampton Water, remains for sale. Other properties disposed of by Messrs. Lofts and Warner are Northwood Park, near Winchester, the mansion and 180 acres; Snodhall, Cranleigh, 250 acres; and Minley Lodge, part of Minley Manor,

Farnborough. They have also sold Nos. 53, Green Street, Mayfair; 58, Grosvenor Street; 34, Lower Belgrave Street; 10, Wilton Crescent (this with Messrs. Robinson, Williams and Burnands); and 6, Bryanston Square, with Messrs. Ralph Pay and Taylor. The contents of Netley Castle will be sold on the premises next Monday (November 9th) and three following days.

#### EMRAL HALL: DEMOLITION PRICES

**AT** the sale of fixtures and fittings which Messrs. Perry and Phillips, Limited, held at Emral Hall, the ceiling was purchased by an architect, who will preserve at least a part of it. The fittings were catalogued in over 300 lots, and prices realised throughout were considered very satisfactory, oak floors making up to £36, oak panelling up to £120, mantelpieces up to £28, and the oak staircase £60. The outside wrought-iron gates made £170, £95, and £20; and a turret clock £47. The fabric was sold for £225.

Mr. Percy Johnson, whose will was proved in August at about £500,000, after leaving £1,000 each to four Sheffield hospitals, and certain other bequests, directed that the residue of his estate should go to King Edward's Hospital Fund. Messrs. Knight, Frank and Rutley have to offer by auction this month his country home, Tidebrook Place, Wadhurst, a Jacobean residence dated 1614, recently redecorated by a West End firm, fine grounds, an old mill house, agent's and gardener's houses and eight cottages, in all 260 acres. The property is on the Kent and Sussex border, seven miles from Tunbridge Wells. The house has a Jacobean oak staircase and other features of the period, and there is an armoury, reached by a secret staircase. The contents of the house may be acquired by the purchaser of the estate.

Messrs. Goddard and Smith are to sell Send Grove, between Guildford and Woking, on November 18th. It is an old-fashioned freehold in 50 acres of park-like land sloping to the Wey. They are offering, in the same auction, Roman Vane, Seaford, a freehold close to the golf links.

Greenham Court, Newbury, 30 acres, has been sold by Messrs. A. W. Neate and Sons; also Harewood, Whitchurch, 2 acres; and the Georgian residence, Clench House, Wootton Rivers.

Messrs. Hampton and Sons have fixed November 16th as the date of auction of Horwood House, near Bletchley, 483 acres, a reproduction of the William and Mary period, built in 1911 by the present owner, and there are beautiful gardens. The estate is to be offered as a whole or in thirteen lots at Winslow, Bucks, the joint agents being Messrs. Collins and Collins. The Hampstead office of Messrs. Hampton and Sons has sold Admiral's Lodge, Hampstead Heath, a house built in the grounds of the historic Admiral's House. **ARBITER.**



STOBO CASTLE

residence, there are cottages and also a farm. The Manor House, Crawley, sold by Messrs. Knight, Frank and Rutley for the Public Trustee, before the auction, is a pleasant old residence standing back from the London-Brighton road, in 29 acres.

The executors of Mr. F. H. K. Durlacher have instructed Messrs. Knight, Frank and Rutley to sell Pebblecombe, 16 acres at Tadworth, near Walton Heath golf course. The house, on the top of Pebble Hill, contains fine rooms for entertaining, and the principal rooms command wide views over St. Leonard's Forest to the Downs. It has six bathrooms to sixteen bedrooms. The grounds, with hard tennis courts, lead to woodlands.

#### A PETERSFIELD SEAT

**STODHAM PARK**, near Petersfield, an estate of 173 acres, and half a mile of dry-fly fishing on both banks of the Rother, which bounds the property, is for sale. Messrs. John D. Wood and Co. are joint agents with Messrs. Jacobs and Hunt.

Mr. A. T. Underwood has sold Jordans Farm, Rusper, with Messrs. Harrods Estate Offices. The sale includes a modern residence, model buildings, and 40 acres. Mr. Underwood has also sold Gonville Poultry Farm, Smallfield, 15 acres; building land on the Woodside estate, Smallfield; Station Nurseries, Balcombe (with Messrs. Aubrey and Co.); and Oakleigh, Horley, a large modern residence and 5 acres, with Messrs. Knight, Frank and Rutley.

Messrs. James Styles and Whitlock have, with Mr. Wallace A. Foll, sold Wavendon Tower, near Bletchley, with 26 acres. Messrs. James Styles and Whitlock have also sold the historic black-and-white Tudor residence, Dunval, Astley Abbots, Bridgnorth, and 22 acres. The attic where Royalist troops were billeted, old oak beams and studded doors are some of the features of this property.

Messrs. Nicholas have disposed of Popeswood Lodge, Binfield.

Major W. Towers Clarke has sold, through Messrs. Jackson Stops and Staff's Cirencester office, to Mr. R. Abel Smith, Ewen Manor, 25 acres. The house is Georgian, approached by an elm avenue. With Messrs. John D. Wood and Co., this office has sold Admington Hall, Shipston-on-Stour, the purchaser being Captain G. S. Horton. This estate, 97 acres, is mostly pasture, and includes a 4-acre fox covert. The residence is partly Jacobean and partly Georgian, with Adam and Jacobean fireplaces. In the grounds is a stone dovecot made in 1640.

Mrs. Gloria Thompson has instructed Messrs. Jackson Stops and Staff to dispose of a Riviera residence, the Château Gloria, St. Jean, with the contents, if desired.

Mr. F. G. Sumner has, through Messrs. Jackson Stops and Staff, sold Dene House, Kineton. The old, narrow-bricked, gabled





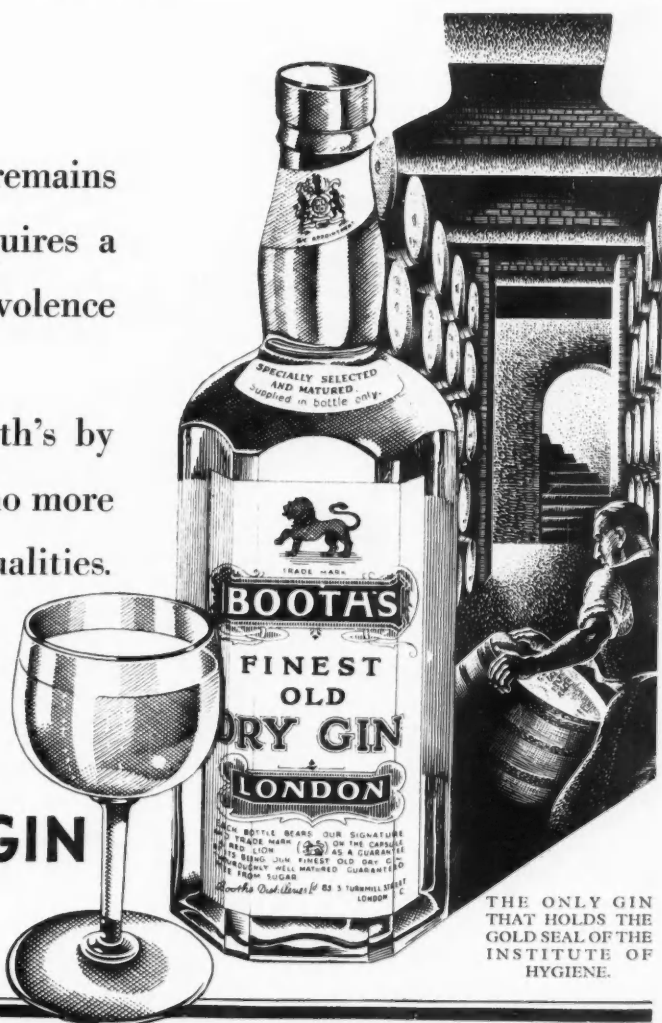
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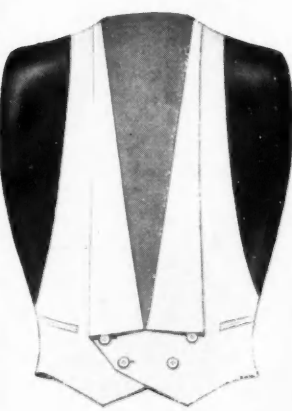
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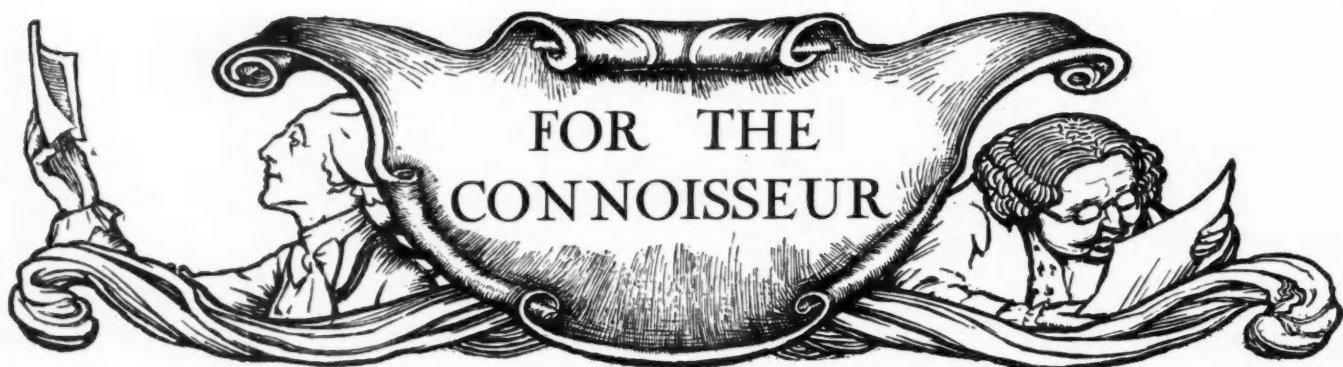
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## FURNITURE AT DODDINGTON HALL.—II

**A**LTHOUGH Doddington Hall, the great Lincolnshire house which was illustrated in *COUNTRY LIFE*, October 10th, seems to have been little lived in during the first half of the eighteenth century, it contains some attractive furniture of this early period. The semi-elliptical side-table, which also serves as a card-table when the folding top is opened out and supported by a pair of swinging legs, is painted red to match the japanned mirror above it (Fig. 2). The swinging legs are united at the bottom to the stretcher by a wooden hinge. The mirror is made up of three plates, the upper plate

being ornamented with brilliant cutting which leads the eye up to the shaped cresting; the convex frame is japanned red, and enriched with floral and Chinese detail. The great height of the mirror is in keeping with the vogue for tall furniture; and by 1700 large mirror glasses are advertised in the *Postman* as being "six foot in length and a proportionate breadth."

There is also a set of gilt gesso mirrors, a pair of small size, and one larger, the latter having between the frame and the mirror plate a painted border.

The largest mirror (Fig. 1), in the Brown Parlour, is a charming



1.—GILT GESSO MIRROR WITH PAINTED SURROUND TO THE PLATE. *Circa 1710*



2.—MIRROR, JAPANNED RED, AND SIDE-TABLE. *Circa 1710*

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A biscuit figure of the God of Literature,  
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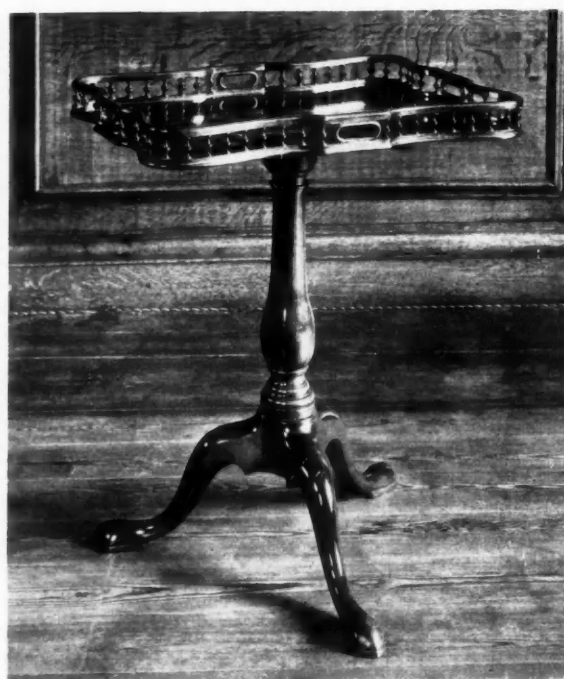


A famille verte Rouleau Vase,  
18 ins. high, K'ang Hsi.





3 and 4.—(Left) MAHOGANY TEA-TABLE. Circa 1740.



(Right) MAHOGANY TRIPOD TABLE WITH SPINDLE GALLERY. Circa 1760

type produced in the reigns of Anne and George I, in which the mouldings and flat surfaces are decorated with low relief ornament in gesso. These delicate carvings are relieved by the bolder details, such as the scallop shell which often forms the centre of the cresting and the base; and two candle-branches are fixed to the small shaped plates. An unusual feature is the broad border of painted glass, on which figures in late seventeenth century dress are introduced. In the drawing-room is a fine set of walnut furniture dating from the early eighteenth century, a six-legged couch or day-bed, stools and single chairs covered with their original floral needlework. The red silk damask bed in the Yellow Room is probably that bought at a valuation from Seaton Delaval in 1808 for £35 (COUNTRY LIFE, October 10th, page 385), and belongs to the imposing class of upholstered State beds with cornice, headboard and tester closely covered with damask, which were in fashion in the reign of Anne.

The low walnut chest of drawers, which is cross-banded and fitted with the original handles and escutcheons (Fig. 6), appears to have proved too low to serve as a desk, into which it can be converted when its large folding top is opened. At some time it has been raised on stilt-like supports.

The tripod table, a feature peculiar to English furniture design, is contemporary with the growth of the national habit of tea drinking in the eighteenth century. The spindle gallery surrounding the top serves as a protection to the cups and saucers. The shaping of the galleried top, which has a hand grip on each of the four sides, is noticeable (Fig. 4). The oblong table resting upon slender cabriole legs carved with a shell and pendant was also probably used as a tea-table (Fig. 3), the raised and moulded edge to the top serving as a tray. The set of chairs (Fig. 5) are covered in the original needlework designed with a tree trunk from which spring a variety of boldly designed flowers. J.



5.—MAHOGANY SINGLE CHAIR COVERED IN NEEDLEWORK (one of a set). Circa 1740



6.—WALNUT CHEST OF DRAWERS WITH DESK TOP  
Early eighteenth century

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Antique Chippendale Mahogany Chest on shaped cabriole legs with carved lion paw feet. Length 3 ft. 6 ins. Period 1750.



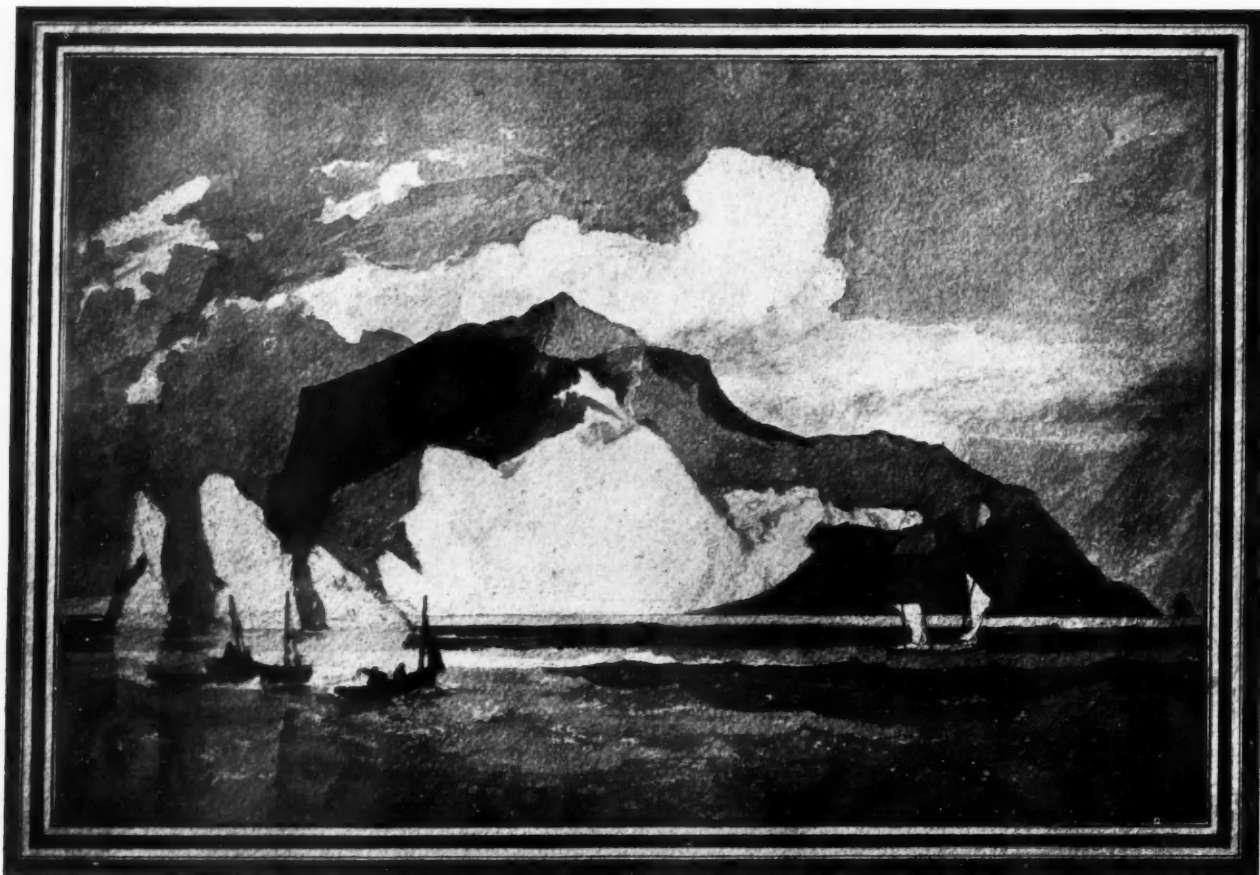
Small Antique Sheraton Mahogany Bow-front Sideboard. Length 4 ft. 7 ins. Period 1790.

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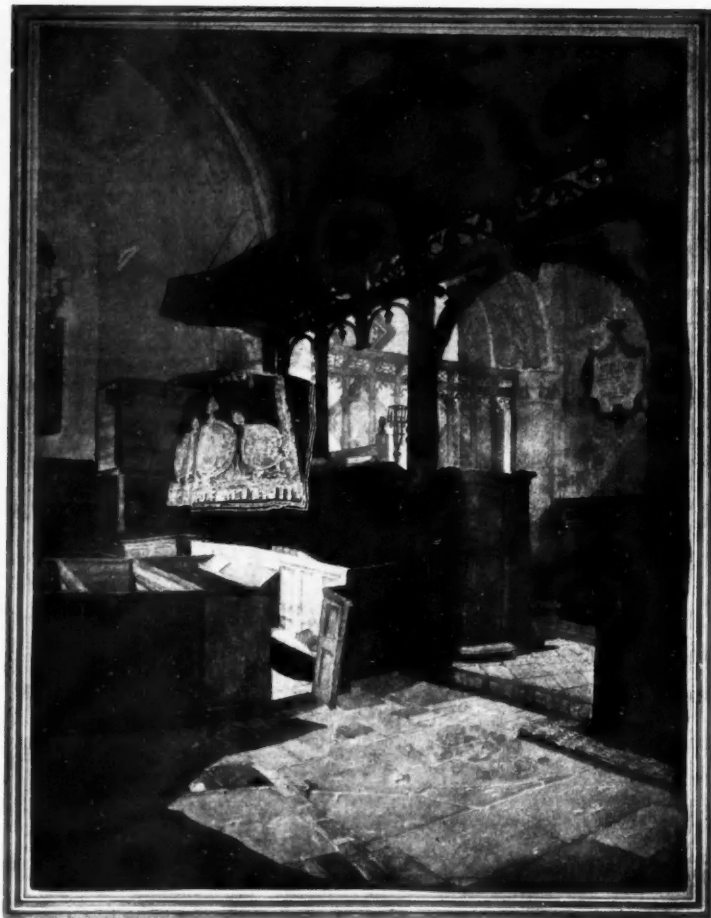


1.—COTMAN. "THE NEEDLES," A HARMONY IN BLUE AND SILVER-GREY

**D**URING the nineteenth century groups of artists, imbued by common tastes and aspirations, settled in some attractive spot and created a local school of painting. Such men were drawn together from different localities, and were in no sense native born. At Norwich, however, when the country was in the middle of its struggle with Napoleon, and when men had little time or inclination to look at pictures—still less to buy them—a native school of painting came into being, all or almost all of whose members were sprung from the working-class population of the city. How or why such a school—a happening unique in England—came about must, I suppose, always remain a mystery. It did not owe its origin to any economic demand, for it came at a time when the weaving looms of Norfolk were being shifted to the West Riding of Yorkshire, where coal in abundance supplied power to the newly invented machinery for the making of cloth. Norwich grew poorer and poorer as the local artists grew more and more numerous. The wonder is that so much serious and distinguished work was produced by them amid such unsympathetic surroundings.

The inspiration for this high standard came from John Crome, the founder of the school. He was a true son of the soil from which he had sprung, who, by his determination and character, was able at length to overcome the handicap of his lack of training, and to express on canvas the genius that was in him. John Sell Cotman, whose name is usually linked with that of Crome as a protagonist of the Norwich School, was cast in a completely different mould. He matured early, went to London as a boy of sixteen, where he picked up much knowledge and no little sophistication. Then, at the age of twenty-four, he unwisely returned to Norwich, already overstocked with artists. Here and at Yarmouth he lived a melancholy life, overstimulated by petty successes and over-depressed by trifling reverses. Yet during his harassed life Cotman produced a vast quantity of work in water-colours, monochrome and etchings, with occasional oil paintings of haunting beauty. The great mass of this output was disregarded by the public, and remained unsold during his lifetime.

In the sixties of the last century a young man called James Reeve was appointed curator of the



2.—COTMAN. INTERIOR OF TRENTHAM CHURCH





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3 and 4.—A COTMAN WATER-COLOUR BEFORE AND AFTER TREATMENT

collections of stuffed birds and geological specimens which then comprised the bulk of the exhibits in the Castle Museum at Norwich. It happened that he was also possessed of an understanding of the works of Crome and Cotman. He collected these assiduously over a period of forty years; rarely, if ever, making a mistake in attribution, and selecting always the choicer specimens of these artists' work. In this way he built up a great collection of Cotman drawings, a portion of which he sold to the British Museum, where the Reeve collection of Cotman drawings is now in greater demand by the public than any other section of the great mass of treasures in the Print Room. The rest of the Reeve collection was bought by the late Sir Henry Theobald, a Master in Lunacy, and a devoted adherent of both Crome and Cotman. Some years later Sir Henry lost his eyesight, and sold his Cotman drawings to Mr. Russell Colman of Crown Point, Norwich.

Mr. Colman had inherited a number of pictures by artists of the Norwich school from his father; but the acquisition, dating from nearly thirty years ago, of the Theobald group made his collection especially rich in Cotman water-colours. Since then he has consistently and judiciously bought works by Crome and Cotman as they came into the market. At Crown Point, a country house among spacious surroundings, these treasures are appropriately enough housed close to the city where the artists of the Norwich school were born and where they sought to express on canvas or on paper their love for the scenery of their home land. But Crown Point is no museum. Instead, the pictures and drawings are hung in the living-rooms and bedrooms, as part of the amenities and furnishings of a country house. The oil paintings by Crome are in the dining-room, and the western end of the Long Gallery is devoted to the most distinguished collections of Cotman oils in existence. Those who think of Cotman only as a great exponent of the art of water-colours, on seeing these pictures grouped together, must be convinced that he was, too, a great painter in oils. The walls of the drawing-room are hung with a large number of Cotman water-colours which form milestones on his pilgrimage from the time when he was a youthful disciple of Girtin to the time, nearly forty years later, when his intense desire for self-expression led him into strange vagaries of technique and subject matter. The morning room (Fig. 5), however, contains a compact group of sepia drawings by Cotman, all done between 1820 and 1824, when he was at the height of his technical skill and vigour. Nearly all of them are scenes in Normandy. For three summers Cotman had been sent there by his patron, Dawson Turner, to gather material for *The Architectural Antiquities of Normandy*. But Cotman chafed at this drudgery, and he managed to produce, in the

intervals of his archaeological labours, a series of superb distant views of Normandy, some fifty of which are still extant. He hoped to produce a volume of "Picturesque Normandy" in emulation of Turner's *Harbours of England*; but his patron frowned on so unarchæological a scheme, and no publisher would undertake it without a substantial guarantee such as Cotman was totally incapable of supplying.

There is a Crome bedroom where his water-colours are hung, a Cotman bedroom, and a Thirtle bedroom; while other bedrooms and the staircase are devoted to the works of the minor men of the Norwich school.

These Norwich artists were too poor to afford themselves good materials. Their paper and their paints were of inferior quality. Two of Cotman's well known oil pictures, "The Baggage Waggon" and "The Mishap," both in the Norwich Castle Museum, are painted on paper to save the cost of canvas; while many of his earlier water-colours are done on a coarse sugar paper such as grocers use for wrapping their goods. It was inevitable, therefore, that in the course of time water-colours painted with such cheap and perishable material should show signs of physical collapse. The fine interior of Trentham Church (Fig. 2), painted about 1806, was one of the first Cotman drawings at Crown Point to show signals of distress.

Mr. Russell Colman, after due deliberation, decided to call in the services of Mr. Kennedy North, whose work in the conservation of the Mantegnas at Hampton Court and the Titians at Bridgewater House is well known. Hitherto Mr. North had little experience in the treatment of water-colours, but his scientific knowledge was in this case happily reinforced by a deep admiration and instinctive understanding of Cotman's achievement both in water-colours and oils. He set to work two years ago and found that much of the damage was caused by the gum or glue which was used to lay down the drawings on the mounts. Cotman, to save expense, used to mount his own drawings. Sometimes he would requisition one of his discarded or half-finished drawings as a background. Thus Mr. North has discovered eight such "throw-outs," upon all of which a more recent drawing had been gummed down. The most remarkable example is a beautiful

but unfinished water-colour of Gilling Castle, Yorkshire, upon which, some twenty-five years later, Cotman had pasted his remarkable drawing of "The Roof of Crosby Hall," a work comparable with Turner's contemporary studies of interiors at Petworth.

The next step in the process of conservation was that of sterilising the drawings in order that they might be immune permanently from contagion. Each drawing, therefore, is set between two pieces of glass, and the mount, completely detached from the drawing below it by means

5.—THE MORNING ROOM AT CROWN POINT  
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of the intervening glass, is placed in position and the whole is framed and glazed. There are thus three sheets of glass to every picture. In the process of cleaning and sterilising the drawings pristine colours have been recovered and many of the pictures seem as fresh now as when they were first executed. "The Needles" (Fig. 1), a harmony in blue and silver grey, is a particularly happy instance of this "sea change." Special wash mounts have been devised to fit the mood and tone of each individual drawing.

The experiment which has been tried out with such success on the Cotman water-colours at Crown Point is of far-reaching interest and importance. Everyone who has seen the faded and spotted water-colours with "foxed" mounts, which hang neglected on the walls of many a country house or picture gallery, must

have been saddened by the sight. Many people have doubted the wisdom of collecting old water-colours because of their frail and fugitive qualities, due to the inferiority of the paper and pigments with which they were wrought, and to the gum which was so lavishly used in the mounting of them. Mr. Kennedy North has proved by his patient and wizard-like craftsmanship that such wraiths can be coaxed back to their early condition. All owners of such drawings should see to it that they are detached from their mounts, where, as likely as not, the old gum is still working destruction; and, after careful examination, remounted on germ-proof paper by means of a sterile adhesive. If such precautions are taken, they may be the means of preserving indefinitely priceless specimens of England's school of early water-colour painting.

SYDNEY D. KITSON.

## LATER CHINESE PORCELAIN AND HARDSTONES

THE importance of London as a market for works of art is indicated by the forthcoming dispersal, by Messrs.

Sotheby, of the collection of a New York dealer, Mr. Edward Farmer. English collectors will turn to the fine series of polychrome porcelain of the K'ang Hsi period, known as the *famille verte* from the predominance of green in their colour schemes. This section consists entirely of vases, in brilliant condition. A vase of *rouleau* form with a projecting lip is enamelled on a white ground with a *feng* bird standing on a rock amid groups of peony, lotus and magnolias (Fig. 2). The neck is decorated with flowering branches. This vase is probably by the same hand as the example in the Leonard Gow collection (No. 124), where the design is also well spaced and finely drawn. A vase of "Yen Yen" form is attractive in colour, decorated with *feng* *huang* and peony trees in varied and brilliant enamel colours and underglaze blue on a *rouge de fer* ground. A band of green stipple, enriched with plum blossoms in red, divides the neck and base. A pair of *rouleau* vases, having a cylindrical neck and projecting lip, are painted round the sides with an assembly of warriors and with an emperor watching an actor (dressed as a demon); while the necks are decorated with playing children and bamboos respectively, and the shoulders decorated with floral and diaper ornament enclosing vignettes of bamboos and *shan shui* subjects. A fine vase of Yen-Yen form, with baluster-shaped body and trumpet neck, is enamelled with mounted warriors upon the body and upon the neck with an audience scene, and figures on a terrace. The colours on this specimen are brilliant and fresh. The colouring, again, is a feature in the large *rouleau* vase, which is enamelled on the body with a group of ladies in a garden scene, engaged in the four liberal accomplishments—painting, music, literature, and checkers. The neck is painted with a river scene, and the projecting lip decorated with a diaper in red and green, enclosing *shou* (longevity) characters. A pair of bottles of this period, with slender tapering necks, decorated with stiff leaves in gold and *rouge de fer*, has ovoid bodies enriched with *ju-i*-shaped lappets in red and pale turquoise blue enriched with gilding. The condition of these unusual bottles is brilliant. A large vase of inverted baluster form with a small and short neck is effective in its bold colour scheme of yellow and green. The body, a strong yellow, is incised with a design of five-clawed dragons, pursuing flaming pearls amid cloud forms.

Other periods of Chinese ceramic art are not so fully represented. There are, however, some fine specimens dating from the short reign of Yung Ch'eng (1723-35), among them a garniture consisting of a vase and two beakers (Fig. 1) which are



1.—VASE AND TWO BEAKERS (Yung Ch'eng)

her way to visit the Taoist paradise. The necks are enamelled with the sacred fungus, and above the figures are a crane and cloud bands. The green sea is shown with plum blossoms, and the domed feet painted with plum blossoms in *rouge de fer*. The *famille rose* biscuit figure of To Wen, seated, and wearing armour over which is a pink surcoat lined with green, with yellow sleeves, is a rare example of its type. Attention is drawn in the catalogue to the rarity of the eighteenth century vase overlaid with a sapphire blue glaze.

A pale blue vase of Ch'ien Lung period shows the craftsman's dependence upon jade models. Its archaic shape is based upon that of the *Ts'ung*, described by a Chinese author as "square outside and round inside" (or, in other words, a rectangular prism enclosing a hollow cylinder). The sides are enriched with circular dragon medallions moulded in relief, and with dragon spandrels on a ground of fret diaper. The base and neck are similarly diapered, and round the neck is a band of longevity characters. It bears the seal mark of Ch'ien Lung.

Of the few examples of Ming wares, the most important is the stately double gourd vase dating from about 1500, similar in type to a vase in the Anthony de Rothschild collection which is figured in the *Wares of the Ming Dynasty*. The ground is a dark violet blue, and the decoration, in the *cloisonné* style, consists of figures representing the four liberal accomplishments, upon the upper bulb, and equestrian figures upon the lower, in green, pale aubergine and yellow. Also of interest to collectors is the fine range of Chinese carvings in coral and jade. This varied collection comes up for sale at Messrs. Sotheby's on Friday, November 20th.

At the same day's sale some fine pieces of furniture will be sold, including the two chairs illustrated on the cover of this issue. One of them shows an elaborately carved elbow chair (one of a pair) of pronounced rococo type; the other a mahogany arm chair, also richly carved, which is *en suite* with three side chairs. Both are of types such as figure in Chippendale's *Director*.

J. DE SERRE.



2.—VASE OF ROULEAU FORM (Kang Hsi)

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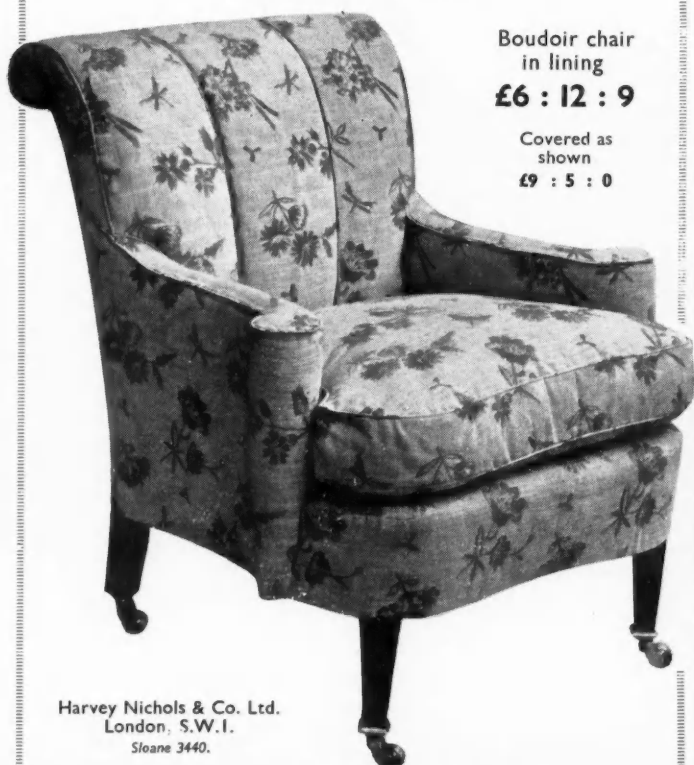
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# AN ARCHITECT'S OWN HOUSE

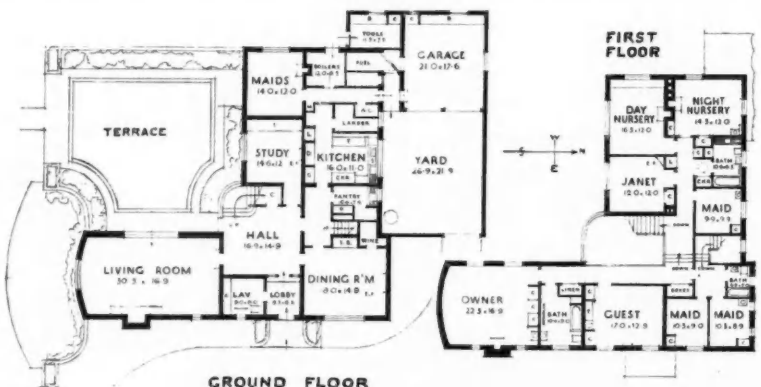
NEW HOUSE, CROCKHAM HILL, KENT, DESIGNED BY H. G. C. SPENCELY



ENTRANCE FRONT WITH CANOPY OVER DOORWAY, AND VIEW OF TERRACE FROM SOUTH-EAST CORNER

WE know what the doctor prescribes for us, but does he take his own medicine? In the same way we might ask, does the architect live in the kind of house he recommends to others? In secrecy let it be said there are some very modern architects who live in very old houses, and zealous advocates of modern furniture whose own homes are filled with fine old pieces. But here is the opposite case, for Mr. H. G. C. Spencely (of Minoprio and Spencely, architects) has built for himself a house in modern style such as he and his partner evolve for their clients. Not too modern, however; planned for everyday use, functional in concept and construction, but not freakish. It occupies a high open site bordered by woods and decked with silver birch and other trees; the house being placed at the north-east corner so as to get as large a garden as possible to the south and west. On the west side is a tennis court, well screened, and on the south is plotted a bathing pool, yet to come into being.

In shape, the house is a reversed L, the entrance front facing east and presenting an oblong façade of zin. brickwork with light brown rustic stretchers and dark red headers, broken by a sturdy external stack and pierced by teak windows. The plainness



GROUND FLOOR

of the design demanded first-rate material, which the Ibstock Collieries company has provided. The front entry is marked by a large flat canopy with lead fascia. On the other side the angle gives shelter to a sunny terrace. No unsightly pipes disfigure the elevations. The soil pipes are carried down in ducts inside, and the downpipes are neatly contrived, as on either side of the main stack. In passing, it may be mentioned that these downpipes



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Photograph showing No. 24 Ideal Rayrad installed in one of the rooms in house at Crockham Hill, Kent.

Architect : Hugh G. C. Spencely, B.Arch., A.R.I.B.A.



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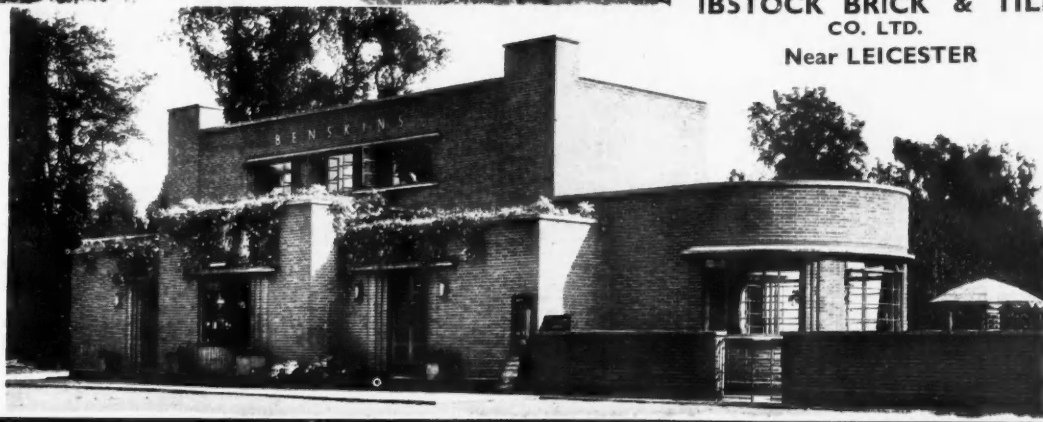
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LIVING-ROOM: PALE GREEN CARPET, CREAM UPHOLSTERY

and the rainwater guttering are of steel enamelled inside and out, so that painting is eliminated. The roof is flat, formed of 1in. boarding covered with "Celotex," three-ply bituminous felt, topped with  $\frac{1}{2}$ in. of tarmac. It is treated purely as a weatherproof and insulated covering, not as a sitting-out place. The water tank is on the roof, and between it and its insulated casing is a pipe through which hot water can be run in frosty weather.

The accompanying plans must be left to explain the general lay-out of the interior. In the entrance lobby the eye is attracted by the etched glass panels of the doorway, with leaf designs by M. V. Duffell. Passing into the hall, there is a fine sense of space. A large window, extending to the ceiling, has curtains by Donald Brothers, who have provided them throughout the house. The staircase and the panelled doors in the hall are of mahogany, the stairs being laid with a pale crimson and cream carpet, with window curtains to match. A chandelier and wall brackets of light blue glass, by Troughton and Young, add a quiet note of contrasting colour. An Ideal radiator is fitted unobtrusively in a setting between the doors.

Opening off one corner of the hall is the workroom—the architect's own

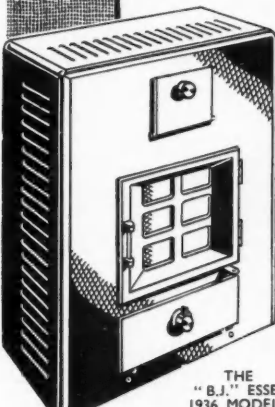


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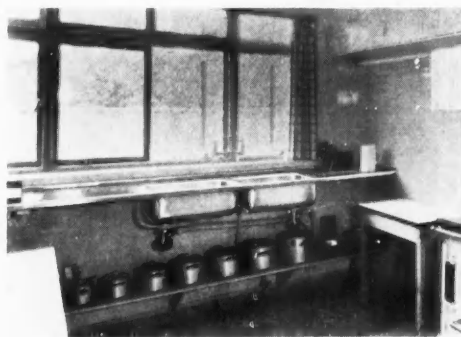
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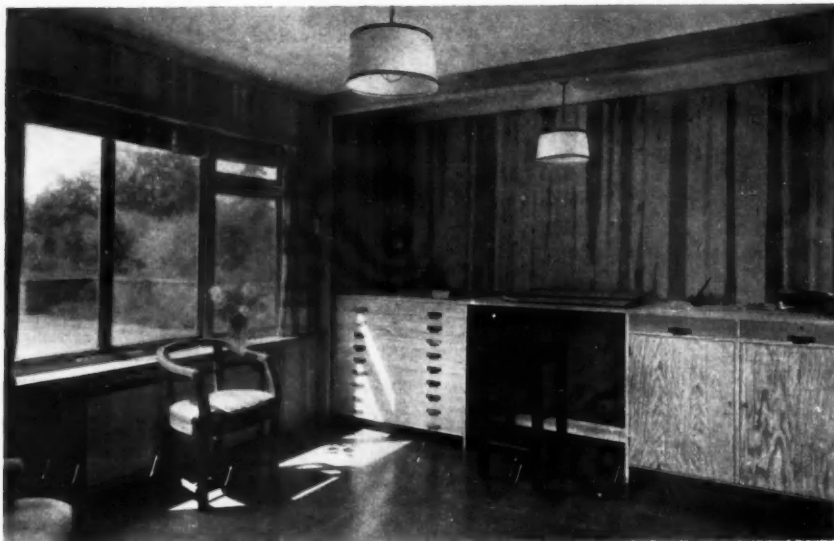
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RANDAL PHILLIPS.

(Left)

WORKROOM: DEAL BOARDED WALLS, CORK TILE FLOOR

(Below)

AN ESSE RANGE AND NEVA-STANE SINKS IN THE KITCHEN

sanctum. This is treated in a way that is as unusual as it is effective. The floor is of cork tile, the walls are lined with deal flooring boards slightly waxed, and built-in drawers and cupboards accommodate drawings and materials.

Plain walls, soft green carpeting and cream upholstery give the living-room a spacious air; but one feels that the fireplace, of Westmorland slate and fire-brick, made by Messrs. H. A. Oakeshott, is inadequate, though pleasant in itself. The large west window in this room slides into the wall, leaving an opening 12ft. wide and 8ft. high, thus bringing house and garden together and doing away with the necessity for a veranda or other semi-outdoor sitting place.

In the dining-room, which is furnished in walnut and has copper lighting fittings, the eye is attracted by the built-in sideboard (designed by the architect and made by Waals) and the decorative panel behind it, painted on canvas with aniline dyes by Professor Robert Lyon.



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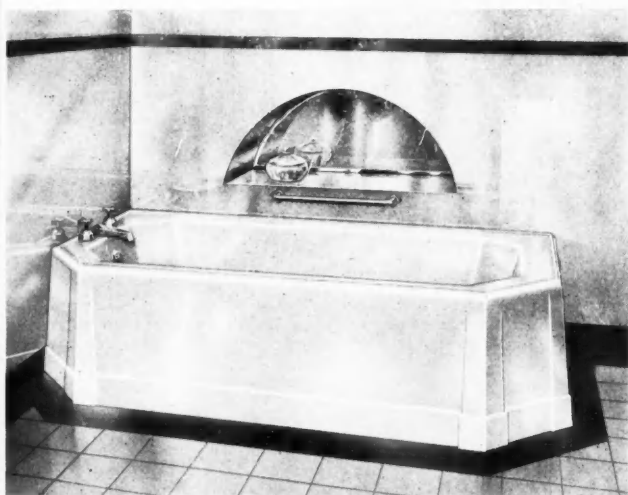
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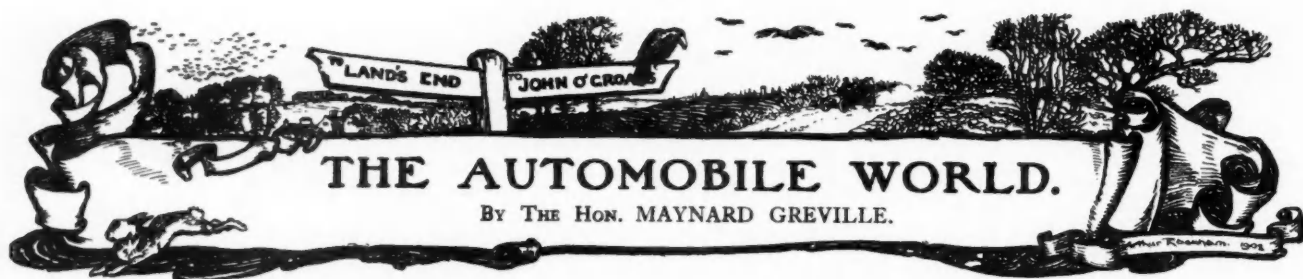
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## WAS BENZ RIGHT OR WRONG?

**W**ALKING round the Motor Show at Olympia a few weeks ago, I was brought up short by the Mercedes-Benz stand, not so much by the arresting presence of the huge supercharged Model 540 as by the coincidence of the second name of the firm and the rear-engined 1.7-litre model they were showing. This, of course, is not the first time that Mercedes have shown a rear-engined car, nor is it by any means the first car to be made with an engine at the back; but I have just been reading Mr. John C. Nixon's interesting book, *The Invention of the Automobile* (Country Life, 7s. 6d.), and it made me wonder if, in time to come, obstinate old Karl Benz would after all be proved right with his insistence on having the engine at the back.

Mr. Nixon makes out a cast-iron case for the claim of Karl Benz to be the maker of the first complete motor car, and he has been shamefully neglected as the real originator of one of the most revolutionary inventions of the last fifty years. This was largely due to the fact that his countryman, Gottlieb Daimler, in the words of Mr. Nixon, "is popularly regarded as the man who did more for the automobile than Benz, in that he followed up his early experiments by improved designs, while Benz would never believe that his original design was not right from an engineering and practical point of view." Daimler, though later than Benz with the actual invention of the motor car, was more adaptable, and, again in the words of Mr. Nixon, "As the design of cars developed and it was realised that the correct position for the engine was in front beneath a bonnet the Benz car fell away in popularity."

Is the correct position for the engine in front beneath a bonnet, however? Though some fifty years have passed since Benz first decided to put his engine at the back, and obstinately stuck to his contention in spite of the derision of his fellow engineers, we are just beginning to wonder whether perhaps the old man was not right. I myself subscribe to the theory that the cars of the future will have their engines in the obvious position over the rear axle, but the whole thing

really depends on getting the engine weight down. From every other point of view the engine-behind theorists seem to have it their own way.

Of course, we are all conservative to the extent that we have got used to the look of a long bonnet in front of us; and, in fact, we are inclined to think that the hall mark of the really high-class, expensive car is a long and imposing-looking bonnet. But just look at the space that is wasted by having the engine in the conventional position. Anything from a third to two-thirds of the car's length is diverted from its proper function of carrying people and used to carry the engine. This bonnet space, attractive as it may appear, is really all waste space. Then again, we put an engine right at one end of the car and, through a complicated system of shafting and gears, make it drive right at the opposite end of the car. From the sheer efficiency point of view, which demands that we should use as much of the available room as

possible for carrying passengers in comfort, the engine over the back axle, which it can drive directly, is the obvious method.

But there is still a snag, however, which is daily becoming less serious. This is the actual weight of the engine per horse-power developed. At the present time really modern engines in cars can be got down as low as 4lb. in weight for every horse-power developed. In the case of racing cars this figure has, of course, been very much improved, and I do not think that it will be very long before we can make standard engines which will produce as much as 1 h.p. for every pound they weigh. Now when this becomes possible there will be nothing against putting the engine right at the back and the passengers well forward between the axles.

By that time the wheel will have gone full circle, and we shall once more find ourselves agreeing with Karl Benz that the proper place for the engine is behind; but at the present moment perhaps

Daimler and others of his time are right, and we shall have to keep the engine in the standard position.

I like to think that eventually, however, the indomitable old man who started from nothing and created a car out of his own mind which had three things common to the modern car—namely, electric ignition, water cooling, and a differential gear—will be proved right in the long run, and that his painful journeys amid the hoots of the populace round Mannheim may yet witness to greater prophetic powers than his own generation owned. The old man, though the inventor of the automobile, was still too far ahead of his time.

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**T**HERE are a certain number of things which can be bought at special low prices in the motoring trade, and some of them work quite well, and for those who have to run their car with the least possible expense, it is often possible to save quite a bit of money by judicious buying.

There are, however, two things, which after years of experience I have come to the conclusion are definitely not worth buying cheap, namely, oil and sparking plugs. Again and again I have come across



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# OVERHEARD AT THE MEET:

*"Sorry to see a chap like James running one of these foreign cars"*



*buy a car made in the*

**UNITED**

**KINGDOM**



cases of people who have regretted buying cheap oil, both from the consumption point of view and the effect that it has had on the engine. In nearly every case I have found that the few shillings saved in the actual purchase of the oil are lost again by the fact that oil consumption for the car goes up very quickly, while very often the engine is ruined in quite a short time on one of the cheap oils.

There is also quite a brisk sale in what are known as re-conditioned sparking plugs, which appear to be all right, but frequently break up in the car and cause a great deal of engine damage. It also happens that sometimes plugs are sold as new when they are nothing of the kind, being merely reconditioned old ones, and the wise motorist will always see that when he orders a new plug it is supplied in the manufacturers' sealed containers.

A recent case of the risks attached to the use of reconditioned plugs has been brought to my notice.

A motorist fitted a so-called new plug before setting out on a journey from Scotland to the home counties. After only nine miles' running the plug blew to pieces. The centre portion dropped into the engine and knocked a hole in the piston, while bits of the piston became lodged under the inlet and exhaust valves, bending the head of each. The resulting repairs meant a new piston and rings and two new valves.

Very naturally, the motorist wrote an indignant letter to the manufacturers of the plug and returned the damaged parts. On inspection, it was found that, internally, this alleged new plug was an old one that had been reconditioned to such an extent that the strength of the centre portion had been reduced almost to vanishing point, with the result that as soon as it got hot it fell to pieces. Obviously, the motorist had no redress from the plug manufacturer.

The practice of re-building plugs and selling them at half the original price is by no means new, and it is obviously not worth while saving a couple of shillings on a sparking plug which may cause pounds of damage to the engine. The experience given above is not an isolated one, as again and again I have known much the same thing happen with varying amounts of damage caused to the engine.

The plugs generally selected for re-building are of the mica insulated type, such as Lodge and K.L.G., which are almost unbreakable in a mechanical sense; but certain porcelain-insulated plugs also lend themselves to the treatment. Reconditioned plugs often look brand new, but they are usually sold loose, and the only safeguard against them is to insist that new plugs should be supplied in the manufacturers' sealed containers.

## A HUMBER COACHWORK SUCCESS

A HUMBER car fitted with standard coachwork has once again won an important award in the annual coachwork competition organised by the Institute of British Carriage and Automobile Manufacturers in connection with the Olympia Motor Show.

First prize in the class for closed cars of a retail value exceeding £300 has been awarded to a Humber Pullman limousine, exhibited on the Humber stand at this year's Show. This model is exactly similar to the Humber car recently supplied to the King, and its comfortable and luxurious coachwork is produced throughout in the Humber works at Coventry.

This body is of the four-door, seven-seater type, with a drop glass partition behind the driver. The deeply cushioned rear seat is adjustable to secure maximum riding comfort, and, like the front seat, is provided with a centre folding arm-rest. There are two flush-folding occasional seats facing forward.

The rear compartment is upholstered in fine quality cloth and has a silk-wool floor mat, while the interior woodwork is figured walnut, and a system of draughtless ventilation is incorporated. Discs are fitted to the wheels, and interior and exterior fittings are chromium-plated. The listed price of this car is £735.

A Hillman Eighty sports saloon, fitted with standard coachwork, has also won, for the second year in succession, the first prize in its class in the same coachwork competition. This car was exhibited on the stand of Mulliners, Limited, and the class in which it was successful was for cars with standardised closed coachwork, the retail price of the body not to exceed £225.

## NEW AUSTINS TESTED IN THE ALPS

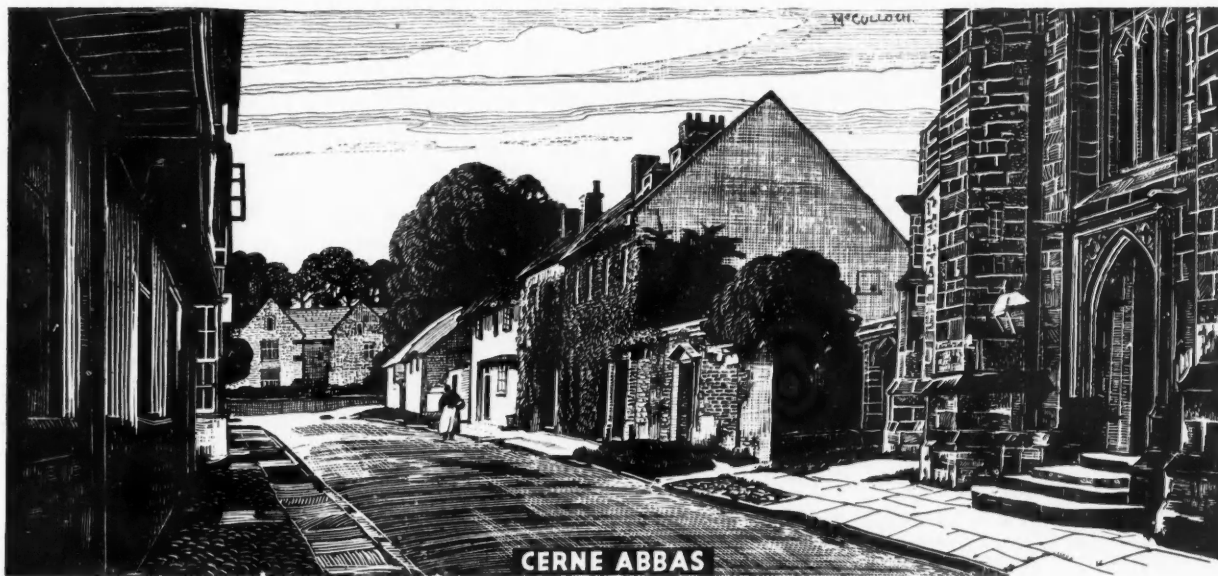
THE Austin Company have just revealed that each of the new models which made their appearance for 1937 had been tested over a strenuous course in the Swiss Alps by the Austin designers before they were put on the market. The cars concerned were the new Seven, Ten, Twelve, and Fourteen saloons, and the Austin Eighteen.

The test was particularly concerned with power development at high altitudes, cooling, and induction efficiency on prolonged climbs, and the general stability of the new chassis design with long springs of low periodicity, new steering gear, Girling brakes, and low-pressure tyres.

The route over which the new Austins were taken covered approximately 3,000 miles and included many famous Alpine passes, such as the Klausen, St. Gothard, Furka, Oberalp, and Grimsel. These tests were carried out at a period of the year when maximum temperatures might be expected.

Altogether, apart from many climbs en route, the tests involved an aggregate ascent for the five cars of approximately 250,000ft. The outward and return journeys through France and Switzerland also provided an opportunity to study the behaviour of the cars when used for fast long-distance touring.

CHARMING SPOTS OF THE WEST COUNTRIE  
THE HOMELAND OF ST. IVEL

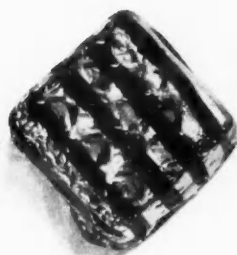


CERNE ABBAS

CERNE ABBAS, as the name implies, was once the seat of a famous Abbey. This little Dorset village has a pleasant old-world charm, its streets with their quaint houses and shops are very picturesque, but only a fragment remains of its bygone treasure—the Abbey. A fine church with a commanding tower maintains the traditional religious atmosphere of this lovely old place.

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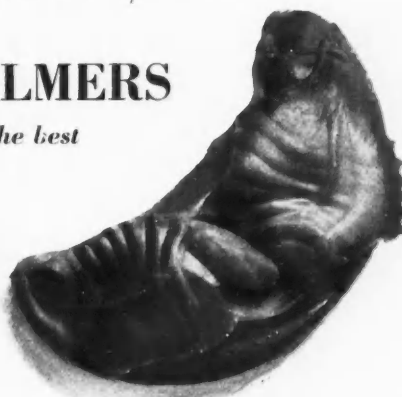
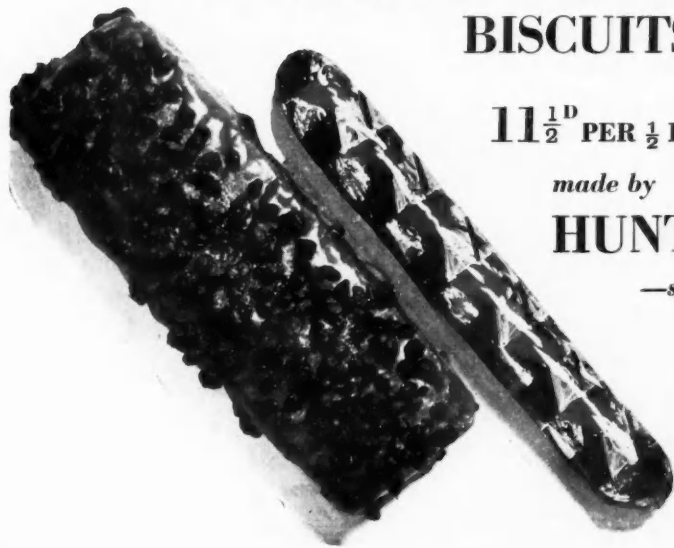
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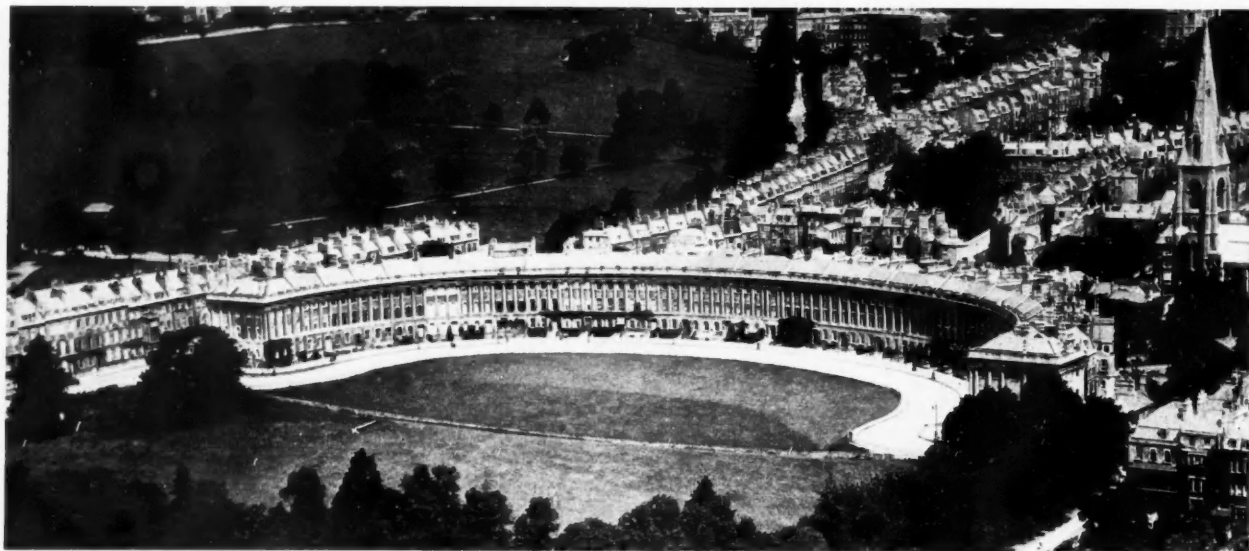
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## THE MOST BEAUTIFUL TOWN IN ENGLAND



Aerofilms

ROYAL CRESCENT, BATH

**I**F you leave me to suggest our destination," said Mr. Pickwick, "I say Bath. I think none of us have ever been there." Off they set accordingly from the White Horse Cellar at half-past seven in the morning, in the coach of the audacious Mr. Moses Pickwick, and it took them till seven o'clock at night to get there. It is a much easier and more comfortable business to-day, when the Great Western Railway will carry us there in well under the two hours and give us lunch on the way into the bargain.

If I say that Bath is the most beautiful town in England, somebody is sure to protest, but I shall stick to my guns. It is not merely the glory that is the Crescent and the grandeur that is the Circus, nor the noble Abbey, nor the river as it tumbles over its small waterfall after coming under Pulteney Bridge. Bath does not live by these transcendent beauties alone, but by nearly every one of its streets and houses. Go where you will, there are rows of lovely houses of the Bath stone, almost of the colour of honey when new, now withered to restful browns and greys. It is, too, a town so charmingly haunted—haunted not only by all the famous people in real life who are commemorated by little tablets on their old homes, but all the delightful people in literature—the Pickwickians, Mrs. Malaprop, and Sir Anthony Absolute, and Miss Anne Elliot and dear Catherine Morland, who met Mr. Tilney in the Assembly Rooms and was driven over the countryside in John Thorpe's carriage. One can almost fancy them at one's side as one sips one's glass of water in the Pump Room or walks idly up Milsom Street looking into the shop windows.

I am still under its beneficent spell, both from a romantic and a practical point of view, since it was only this summer that I was virtuously drinking my two glasses a day in the agreeably lazy atmosphere of that Pump Room, and plunging myself on every other day into the water that healed Prince Bladud. There are few things more soothing, altogether apart from the good that it does you, than a mornir.g spent in having

G.W.R.  
STAIRS TO THE CHAPTER HOUSE,  
WELLS CATHEDRAL

a bath, in the technical sense. By the time that you have pranced pleasantly about for a quarter of an hour or twenty minutes in the hot water and had a stream of it turned on to your back by a friendly gentleman in a white coat, and then been reduced to a very drowsy, immobile bundle under delicious hot towels, and then cooled down for a while, and then walked home

and lain down to cool a bit more, nearly a whole morning has passed away (supposing you don't get up too early) and you are entirely ready for luncheon. Nor must I forget the other kind gentleman who, on my non-bathing days, came and rubbed me and pummelled me and made me feel temporarily like a more or less young Greek god.

Let others sing, if they will, of the joys of foreign spas and betake themselves thither if they have a mind to it. To more insular and stay-at-home persons there is a vast deal to be said for Bath, so pretty and gracious and tranquil, with a quality of its very own that belongs to nowhere else. "Never in Ba-ath?" exclaimed Mr. Angelo Cyrus Bantam in horror and amazement: and, indeed, it is a gap in one's education not to have been to the shrine of Beau Nash. Let it be added that there is plenty to do in a peaceful way at Bath at such times as you are not being cured. There is music and there is golf, there are the Bath Races and, in winter, the distinguished Bath Rugby team to watch, and all the country round is full of beauties. Within quite a short drive there is Bradford-on-Avon, with its Saxon church and its tithe barn and the wonderful old inn at Norton St. Philip, and the castle at Farleigh Hungerford (to mention only a few that I happened to see myself); and everywhere are charming country houses, some famous and some none the less lovely for not being so

well known, that make you green with envy. And, of course, there is the most obvious and essential expedition which the motor coaches make to Wells and Glastonbury and Cheddar Gorge. This is a good long afternoon's work, and it is perhaps wiser to spread your jam a little thinner on your bread and do these sights one at a time. At any rate, it is a duty to go to Wells, for here is one of the noblest of all English cathedrals, and its glorious front challenges York itself. It is given to few towns to be so close to the borders of three such counties as Somerset and Gloucestershire and Wiltshire.

B. D.



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## THE NEWER ROSES

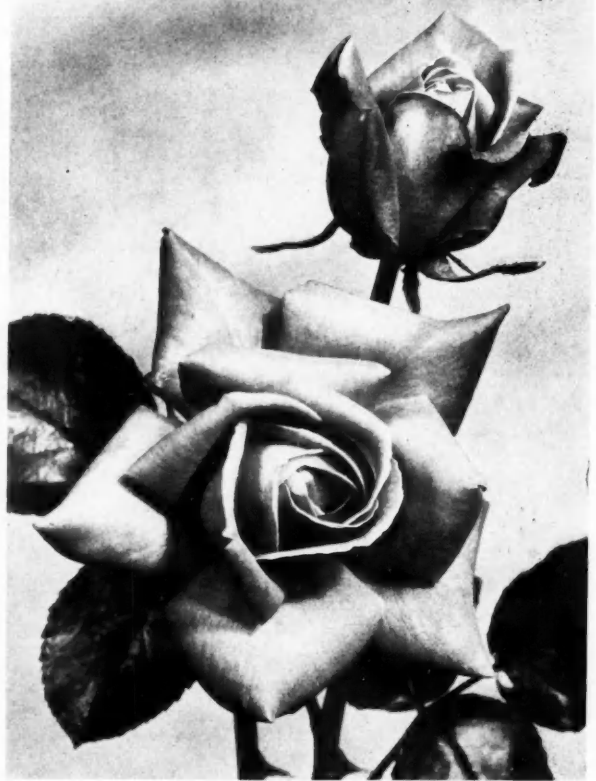
*A review of some of the best bush roses introduced during the last five years*

**T**HERE is seldom a scarcity of new roses; the trouble is that we get far too many of them, and the difficulty really is the selection of sorts that can be considered an acquisition to our gardens. In order to discover what is good and reliable, a trial has to be made of the various introductions, and it is here that the troubles of the commercial grower present themselves. Let us take the last decade as an example. For the ten years 1925-34 there have been at least one thousand new varieties of roses introduced into commerce, and they came from Europe, America, and Australia. During that period one enterprising firm of nurserymen tried out exactly one thousand varieties, or an average of one hundred per annum, and the results are very disappointing. Over the period under review it was found that only sixty kinds were worthy of consideration. This runs out at only six per cent., and the gentleman who made the trial described it as not only a disgrace, but a challenge to our common sense.

This example of what the selecting of new roses means to those who are responsible for the task is rather illuminating when it is carefully thought over, and the result may be accepted as perfectly accurate. If we go back for a period of ten or twenty years we find that, on an average, only about six new roses can be accepted as sorts that have actually added to our rose wealth. At the Summer Show this year of the National Rose Society there were over sixty seedling roses submitted to the judges. How many of them will survive? Time will tell: but six per cent. will be a liberal estimate. This would only confirm the results of previous experience, and it illustrates very definitely the difficulty there now is so far as raisers are concerned, in creating a good and distinct new rose.

Taking the last five years as the period with which we are concerned here, we shall endeavour to describe the varieties that are worthy of the serious consideration of the average lover of roses. One of the best is Mrs. Edward Laxton. This rose has been very well exhibited for the last two years, and is a sturdy grower of a real healthy type. The colour is a wonderful combination of old rose and vivid orange. It has lovely decorative flowers with pretty reflexing petals, and is undoubtedly one of the best of the new roses.

There has been quite an interesting time among the newer yellow roses this season, because it has now become possible to test several of the latest novelties alongside each other for the first time. The yellow rose of the year has been McGredy's Yellow. It has been supremely excellent, and has stood out in a most conspicuous manner above all the others. From its display this year it can really be termed a "buttercup" yellow. Its flowers, moreover, are large and of beautiful formation. It is, too, a variety of robust constitution, and has a strong upright growth. Phyllis Gold, on the other hand, has been somewhat disappointing. It is a rose which has been widely recommended, but experience this season shows it will have to do a great deal better if it is to live up to the claims that have been made for it. It is, however, a rose with a well shaped flower of goodly size; it has a sound constitution, but its colour—this year at least—has been very variable. Golden Dawn, after another year in the garden, has again confirmed the high opinions generally formed of it when it was first introduced; and Golden Glory is still, perhaps, the best of all yellows so far as consistent depth of shade is concerned. Its flowers, unfortunately, lack the finished refinement of size and shape which characterise such sorts as McGredy's Yellow and Phyllis Gold, but



ROSE MRS. EDWARD LAXTON. A newcomer of distinct merit with blooms of old rose and vivid orange

they are always reliable from the standpoint of colour. Sir Henry Segrave, although not a really golden yellow in colour, is a variety which cannot be overlooked. It has a beautifully formed flower, and the colour is a primrose yellow with a somewhat deeper shade at the base of the petals. Aureate, too, is another yellow rose that is becoming more attractive season after season. There is a generous touch of orange in its colour and a suspicion of scarlet in its unopened buds, but the flower expands to a really brilliant yellow. Lord Lonsdale is still another candidate for the approval of lovers of yellow roses. On its form this year it must be credited as a most likely sort and as one which will find a more or less abiding place in gardens. The colour is very good, and it is a fine autumnal variety. Its blossoms are large, very shapely, and the petals are of great substance. Mme J. Perraud, which is a seedling from Julien Potin, is still another fine yellow variety which must not be missed. It has been quite outstanding this year.

In the pink section one of the most outstanding newcomers is to be found in Comtesse Vandal. It has now been definitely established as one of the most distinct and reliable roses of recent introduction. It is a very worthy descendant from Ophelia. Lal, which may be described as an improved Mrs. Henry Morse, is very fine; and Leslie Dudley, with its prettily shaded tones of soft pink and carmine, is another that is likely to become an established favourite. Picture, with its clear rose pink flowers with their velvety petals, has done exceptionally well this year. Marnion has won many admirers. It is a flower of the Mme Butterfly type, but with more petals and a larger flower. Warrawee, from Australia, is one of the best things they have sent us from that continent. It has beautiful, long-pointed buds which open to a most delightful shell pink. It is a colour we want. It promises to be a worthy rival to Mme Butterfly, which it closely resembles in the formation of its flowers. Phyllis Burden is a flower with an appealing shade of coral with a flush of orange over the base of the petals. It seems to have a good constitution and is a healthy grower.

Among the crimson roses there is a difficulty to know which of the newcomers are likely to become favourites after thorough trial. Crimson Glory has been a disappointment, as it burns badly and is badly addicted to mildew. Mildred Cant has done well this season, and has won many admirers. It has flowers of a real deep crimson, and its scent is remarkable. Christopher Stone has won approval all round after its performance this year. It is a very fine bit of colour; it never burns, and maintains its glowing tints until the petals fall. It makes a grand bedding rose, and is well worth a trial by every rose lover. William Orr has been another outstanding rose this summer. The colour, a deep velvety crimson, has never varied and has always been good, and its large, perfectly formed flowers are very fragrant. Colonel Sharman Crawford is still another fragrant and promising beauty among the dark red roses. It has been fine all through the flowering season, and particularly so in autumn.

A golden yellow hybrid polyantha of the same type as the now indispensable Else Poulsen has long been wanted, and it was hoped that Poulsen's Yellow would fill the gap. It is obviously unfair, of course, to criticise this rose until it has had a thorough trial, but on its form as exhibited at the Summer Show of the National Rose Society it would appear to have a long way to go to be on the same level with its much appreciated sister. The best newcomer to the hybrid polyanthas is Donald Prior which was also exhibited at the Summer Show. It has large branching clusters of flowers of large size and substance, and its bright telling colour is a warm crimson flushed with maroon.

G. M. TAYLOR.



THREE NEW INTRODUCTIONS. Phyllis Burden (top). Mildred Cant (middle) and Warrawee (bottom)

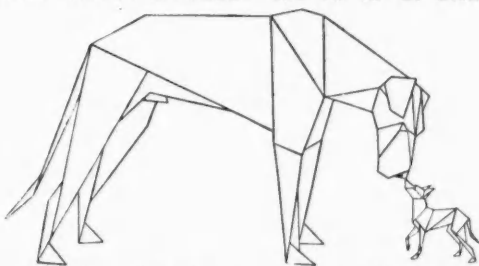




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## HIGH CROWNS AND LOW ONES

ANY style in hats which enjoys such a startling popularity as the high-crowned hats of the early autumn have had is unlikely to last long. A very definite and imitable line like this is so soon to be seen in cheap shops now that bold fashions nearly always have a short life. The high hats have been having a terrific vogue; peaks, plumes, sails, bows, anything to add height to the crown of a hat has been tried. Some people find it becoming, some rather trying. But it is not a style which goes with country clothes in any case; the moderately high-crowned Homburg hat looks nice with tweeds, but anything more outlandish will not go.



A HANDSOME VERSION OF THE PORK-PIE HAT  
(From Jenners)

HERE are three hats to wear with country and plain town suits; all three come from Jenners of Edinburgh, and all have a line which is likely to be popular later in the winter, when high crowns will perhaps have vanished. On the left, a plain pork-pie hat to go with severe tweeds, with a brim that can turn down in front or up all round. Below on the left, a green felt hat more for London mornings, with a row of felt flowers across the jockey-cap peak. On the right below, a very attractive hat in light beige felt, for travelling or the country; the crown is squared, the brim dips becomingly over the right eye.

CATHARINE HAYTER.



Philip Harben

FELT FLOWERS ON AN ALMOND GREEN HAT  
(From Jenners)



A BECOMING FELT HAT IN PALE BEIGE  
(From Jenners)

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## FURNITURE TO FIT

THAT the apparel often proclaims the man is true enough; but nowadays, since it has been recognised that there is no particular merit attached to preserving the *status quo* of our houses, the furnishing and decoration of rooms might be regarded as equally good guides to the mentality of the people who own them. One has only

proportions at customers' requirements. In the case of a bedroom suite such as that shown on this page, the suite or any piece can be reproduced larger or smaller, in fact, just as it is wished that it should be. The purchaser may even choose the veneer and visit the firm's own factory (for they make the furniture they sell) and see the piece under construction. Here, too, the possessor of, say, four Hepplewhite chairs who needs six, and cannot afford or discover the two wanted, can have them made to order—perfect reproductions with only the absence of the patina of age to distinguish them from their fellows. Another piece of furniture which is often made to order here is the kidney-shaped dressing-table with chintz curtains hiding the neat array of shelves and drawers below and with a plate-glass top. This can be made in any size or chintz to suit the purchaser. A very small suite for a flat dining-room which goes happily with modern or traditional decoration is in walnut with green leather seats. This, with four chairs, a large chair, sideboard and expanding table costs less than £50.



A MODERN BEDROOM  
AT MESSRS. BARTHOLOMEW AND FLETCHER'S

to go to the showrooms of any great London furnishing store to realise that almost any type of taste may readily be expressed and that in full accordance with present-day feeling. The pleasant light-hued undecorated furniture designed with many flat surfaces and exploiting the natural beauty of the wood, which is perhaps the most modern expression of taste, is no more essentially right than beautiful Queen Anne walnut, antique or reproduced, tapestry-covered winged chairs, and Chippendale tables. The objection that the size of such-and-such a piece or style of furniture make it impossible for such-and-such a room is easily overcome, for instance, by Messrs. Bartholomew and Fletcher of 217, Tottenham Court Road, W.1, who make any piece to any size and suitable



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<sup>AN</sup>  
<sup>OZ.</sup>

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## SOLUTION to No. 353

The clues for this appeared in October 31st issue

LAVEROCKS CAPES  
I I U O E H L T  
SPASMODIC IRATE  
L L M G R A Y V  
ENSNARE ENNOBLE  
G G R O T T I D  
MARKETS EPIPLIO  
A O E I L R  
CISTERN PELISSE  
I I X O D O O  
NINEPIN SANDMAN  
T A R P T G A I  
OUNCE LIMELIGHT  
S T S U A E O R  
HEELS SYNAGOGUE

### ACROSS.

- Such animals go to the Dairy Show (two words)
- Experienced cart-horses do this every May Day
- Dip backwards
- This manger is used by naughty schoolboys
- A little village maiden's answer
- (Rev.) Not common
- Vets. supply these to ailing beasts
- (Rev.) Blacksmiths' tools
- They sample wine
- Used to burn organic matter
- Cloth for a horse's back. Disliked by vermin
- Such mornings are frequent in November
- Neither a canter nor a gallop
- 26 begins with this
- (Rev.) Chaucer says that all birds sleep all night with this (two words)
- What some farmers used to make to Queen Anne's Bounty

### DOWN.

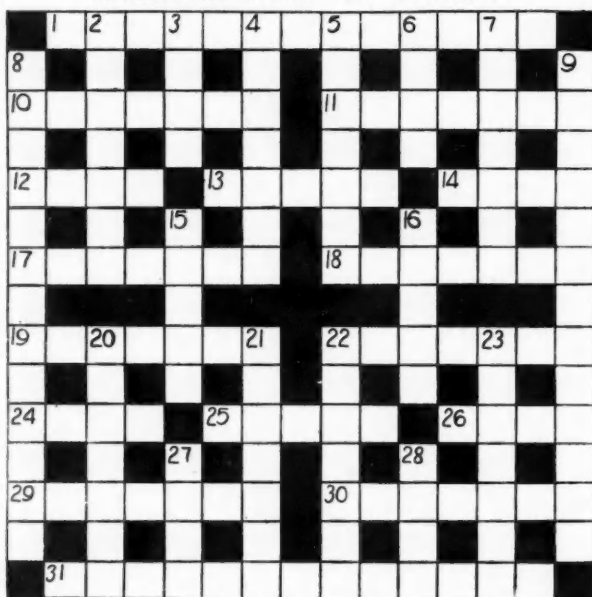
- A quality attributed to yokels
- True lovers' flower-bed
- Point-to-point riders in the garden?
- The darkness does this in a well known hymn
- Even an apple has a heart
- Belonging to a wooded grove
- The clouds are often doing this with rain
- A necessary form of manuring
- Proverbially found beside our own fig trees
- "The star that bids the shepherd fold"
- There is an experimental one at Rothamsted
- A horseman's first step
- The farmer's wife used it unmercifully
- Fast-running stream
- They do this at the village smithy
- The farmer might have called his wife this years ago

## “COUNTRY LIFE” CROSSWORD No. 354

A prize of books to the value of 3 guineas, drawn from those published by COUNTRY LIFE, will be awarded for the first correct solution to this puzzle opened in this office. Solutions should be addressed (in a closed envelope) “Crossword No. 354, COUNTRY LIFE, 20, Tavistock Street, Covent Garden, London, W.C.2,” and must reach this office not later than the **first post on the morning of Tuesday, Nov. 10th, 1936.**

Readers in Scotland are precluded under the Scottish Acts from participation in this competition.

### CROSSWORD No. 354. “ON THE FARM”



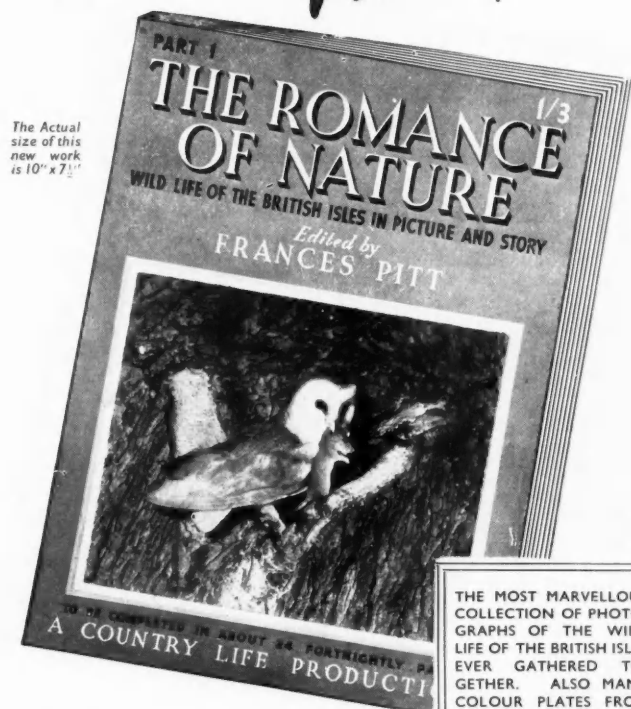
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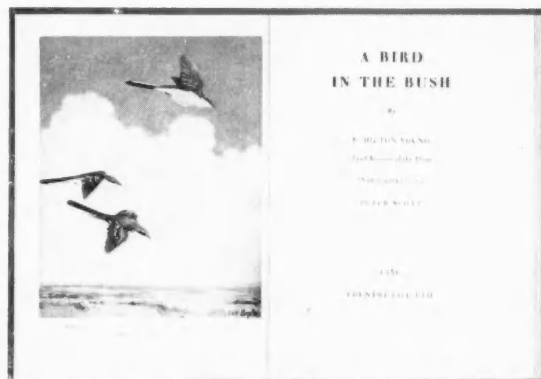
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